



# Coal Miners Return To Work in Britain; Thatcher Assailed

By John Organ

**LONDON** — Britain's radical coal miners agreed to go back to work Friday, and Prime Minister Margaret Thatcher came under fire for her "scandalous surrender" in the face of a threatened national strike by 230,000 coal miners.

About 50,000 radical miners decided to end unofficial strikes after accepting a government offer of talks on more state aid for the industry and measures to discourage imports of less expensive coal.

Leaders of the National Union of Miners had told their men to go back to work Thursday after the government agreed not to close 23 uneconomic pits, a move that would have caused 13,000 layoffs.

Radical mine leaders in South Wales, Scotland and elsewhere, saying they did not trust the government, at first refused to go back to work. Friday they changed their minds.

Amid the criticism of Mrs. Thatcher's government were efforts to fix the blame for the episode.

### Eat Her Words

Those blamed in newspaper articles included Energy Minister David Howell, Employment Minister James Prior and Sir Derek Ezra, chairman of the National Coal Board.

Conservative newspapers reminded Mrs. Thatcher of her pledge at the party's annual con-

ference last autumn not to swerve from her free-market economic policy — "this lady is not for turning" — was the way she put it — and, in effect, that she had to eat her words.

Walter Goldsmith, head of the Institute of Directors, a businessmen's group, said Mrs. Thatcher's "scandalous surrender" to the miners had reduced her economic policy to a sham.

Many Conservative members of Parliament were unhappy over the government's concessions to the miners.

One of them, Teddy Taylor, in a speech in his district, said, "The taxpayer is being forced to pay for uneconomic pits being kept open, which produce high-cost coal which cannot be sold."

He said that costs and prices had soared in the coal industry, demand had slumped, and excessive stocks had built up.

"Private firms in this kind of situation are forced to cut back unprofitable outlets, to reduce staffing and to dispose of stocks at lower prices," Mr. Taylor said.

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# U.S. Will 'Draw the Line' In El Salvador, Percy Says

Washington Post Service

**WASHINGTON** — Sen. Charles H. Percy, R-Ill., chairman of the Senate Foreign Relations Committee, said that the Reagan administration has decided that El Salvador is the place to "draw the line" against Communist influence on the basis of "irrefutable evidence" that the insurgency there is being armed from outside.

Sen. Percy, in a Thursday breakfast meeting with reporters, approved the growing U.S. commitment to that country, even while saying that the ruling junta there is "as unpopular with their own people as was Vietnam," referring to the former Saigon government long supported by the United States.

Sen. Percy, who was briefed along with other congressional leaders by Secretary of State Alexander M. Haig Jr., was not specific about how far Washington is prepared to go to back the El Salvador government and shut off the flow of outside arms.

The current level of aid is \$73 million, which includes \$10 million in military support.

Sen. Percy made clear his view that basic U.S. relations with the Soviet Union and Cuba are at stake over the small Central American nation.

### Moscow on Notice

"Haig is right, this is the place to draw the line," Sen. Percy said. He said Mr. Haig has been telling the Russians with growing precision what is expected of them and what will not be tolerated, in El Salvador as well as in other areas of the world.

At stake for the Soviet Union in El Salvador, according to Sen. Percy, is a five-year grain agreement to succeed the pact expiring this fall, participation by Caterpillar Tractor Co. in the proposed natural gas pipeline from Siberia

to Western Europe, and a new agreement on the limitation of strategic nuclear arms.

The Soviet answer to the United States at this point, Sen. Percy said, is that "there is no direct supply" from Moscow to the Salvadoran insurgents, though an arms supply to Cuba and Nicaragua is acknowledged.

"That gives us the right to go directly to the surrogates" of the Soviet Union and starkly lay down the U.S. position, the senator said.

"If Cuba ever wants to normalize relations with the United States, and the signals are very clear that they want to do so," they will have to accommodate Washington on the question of arms to El Salvador, Sen. Percy said.

The Reagan administration, according to Sen. Percy, shows "no willingness" to improve relations with Cuba "unless there is a quid pro quo" in Cuban activities throughout the world.

Conceding that outside help is far from the whole problem in El Salvador, Sen. Percy said that the United States must say to the Salvadoran ruling junta that "the repression is intolerable and the slaughter cannot continue."

Foreign Ministry officials said Mr. Genscher and Mr. Eagleburger talked "for more than an hour" and had "an exchange of views on the situation in Central America."

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# Zimbabwe Paradox: Violence Leads Rival Guerrillas to Disarm

By Joseph Lelyveld

New York Times Service

**SALISBURY** — Last November the armed former guerrillas who are tied to the two political parties in Zimbabwe clashed in a Bulawayo township where they were camped. When the toll was counted, 56 persons, most of them civilians, had been killed.

For a newly independent state just recovering from a seven-year war, the flare-up between two nominal allies was shocking. But it was not shocking enough to produce an agreement between the followers of Prime Minister Robert Mugabe and those of Joshua Nkomo, his ally during the fight against the white-minority government of Ian Smith, on the disarming of the two sides.

If there is anything positive to be said about the recurrence of violence in and near Bulawayo earlier this month, in which more than 300 people died — most of them, this time, former guerrillas — it is that, having come near civil war, the two sides pulled back.

Partially Disarmed

The partial disarming and complete evacuation of the former guerrillas of both the Zimbabwe African National Liberation Army (Mr. Mugabe's partisans) and the Zimbabwe People's Revolutionary Army (Mr.

Nkomo's) from Entumbane township in Bulawayo last Sunday and Monday finally accomplished what the November slaughter failed to achieve.

A key element in the compromise that made this possible was Mr. Mugabe's demonstration of his readiness to use — and his ability to command — the

remaining units of the former Rhodesian Army that fought his and Mr. Nkomo's guerrillas.

After the November episode the question had been who would lay down their arms first. Fear and mistrust left both sides disinclined to lead the way.

On Sunday, Mr. Mugabe's forces could be persuaded to disarm because Mr. Nkomo's forces, who had already taken a mortar barrage from the unit that used to be the Rhodesian African Rifles, were still covered by the guns of the guerrilla forces' former mutual enemy.

The former Nkomo men were the aggressors in most of this month's clashes, although the evidence suggests they were not under the control of their commanders. At Conemaera, in central Zimbabwe, there was a clash in a supposedly integrated national battalion that was so one-sided as to qualify as a massacre

of Mr. Mugabe's followers, as many as 50 of whom may have been killed.

Now, having found their way out of the immediate crisis with some skill, the leaders on both sides are faced with a problem that has been compounded: what to do with the former guerrillas.

In all, Zimbabwe has 60,000 men on its various military payrolls. The cost is staggering, accounting for nearly one-quarter of all government spending.

Getting control of the expenditure is a high priority for Mr. Mugabe, but it is less of a priority than getting control of the weapons still in the hands of the guerrillas.

The method settled on for accomplishing this was to get all the troops from all the forces into a new army so that all the weapons would be under one command structure. By last week a British training mission had 17,000 to 18,000 former guerrillas either in training or placed in integrated battalions. With three new battalions scheduled to be turned out each month, the program was to end by the end of the year.

Despite the disintegration this month of three of the five battalions that had come out of the abbreviat-

ed training program, the indications here this week were that Mr. Mugabe and his colleagues still intend to push the program through.

There are those who think the task is hopeless, on the level of mistrust between the two sides. It magnifies long-standing ethnic tensions between the Shona majority that put Mr. Mugabe into power and the Ndebele minority that largely backed Mr. Nkomo. On the other hand, no other approach to disarming the guerrillas seems to have a better chance.

The most delicate decision Mr. Mugabe now faces is whether to integrate the three white-battalions that helped to restore order in Bulawayo after the former guerrillas or to continue to hold the reserve in the event of another breakdown.

On one hand, it can be argued that there is a dangerous level of tension between the former guerrillas and the former army that can be submerged by the disbanding of those forces.

On the other hand, there are fewer than 4,000 bat soldiers left from the former army. These provided a thin margin of security for Mr. Mugabe last week. He would obviously be gambling, if he ceded now, in the interest of national unity, to an even thinner.

Perseverance

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# Briton Held For Trial in Slaying Case

The Associated Press

**DEWSBURY, ENGLAND** — Truck driver Peter Sutcliffe Friday was indicted in the murders of 13 women and the attempted slayings of seven more in what authorities call the "Yorkshire Ripper" case.

A panel of three magistrates ordered Mr. Sutcliffe, 35, held for trial at the Crown Court at Leeds. No date was set, but the next court session begins next month.

Mr. Sutcliffe was brought to Dewsbury under heavy police escort from Armley Prison in Leeds, 10 miles away. He stood impassively as court clerk Stuart Baker read the 20 charges of murder and attempted murder. The charges cover a series of slayings that terrorized parts of northern England over a period of more than five years.

Prosecutor David Kyle told the magistrates the police would produce many exhibits at Mr. Sutcliffe's trial, including "drawings, maps and photographs made by the defendant ... and eight physical exhibits."

Presiding Magistrate John Walker ordered Mr. Sutcliffe held without bail until his trial. He said this was "for your own protection because you might fail to surrender for trial and because you might commit other offenses."

Mr. Sutcliffe, who has not yet had to enter a plea, was told he had seven days "to provide any alibi you may want to offer."

Security was tight with no mem-

bers of the public allowed inside the courtroom. News reporters were searched and police officers with dogs patrolled the corridors.

The charges against Mr. Sutcliffe included attacks on five women that police had not previously included in the "Ripper" case, which was named after the undetected Victorian killer "Jack the Ripper" who killed prostitutes in London's East End in 1888.



Peter Sutcliffe, with a blanket covering his head, is taken from courtroom by police in Dewsbury, England, after his indictment in the murders of 13 women. He was ordered held without bail.

# Dutch Reaffirm Approval of Selling Subs to Taiwan

The Associated Press

**THE HAGUE** — The Dutch government decided Friday to stand by its decision to let a Rotterdam company sell two submarines to Taiwan, despite Chinese threats and parliament's disapproval.

Opposition leaders in parliament had promised to bring a no-confidence motion against the center-right coalition government if it refused to withdraw the export permit for the 1 billion guilder (\$425 million) deal. But observers said the government probably could defeat such a motion, likely to be introduced next week.

In a letter to parliament, Premier Andries van Agt said the government had made a legal commit-

ment to the Rijn-Schelde-Verolme company when the export permit was granted in November.

The government must stand by its word, he said, adding that no significant changes had occurred since November to justify a withdrawal of the export permit.

Mr. Van Agt said the Cabinet believed that the 1,200 jobs to be produced outweighed potential reprisals from China. Peking already has begun steps to reduce relations to charges d'affaires level and has threatened economic steps if the permit were not canceled.

Mr. Van Agt stressed that the deal being negotiated by the Dutch company is a business matter between a private employer and a foreign client.

Mr. Van Agt said the permit granted conditionally in November, would not mean recognition of the Taiwan government.

The government has said it would provide no credit guarantees or otherwise assist the company.

Opposition leaders maintained it was absurd for the government to sell weapons to a government it does not recognize and that it would jeopardize an enormous potential market in Peking.

The parliament first approved the export permit, needed for all weapons exports, by a 76-74 vote in December. But following stepped-up Chinese pressure, the parliament reversed itself Feb. 3

and voted 77-70 to ask the Cabinet to withdraw the permit.

Several Christian Democrats, who govern with the Liberal Party, joined the opposition to vote for the motion calling on the government to withdraw the permit. Veteran observers said it was likely they would support the government on a confidence motion, believing the issue was not important enough to bring down the government three months before national elections.

A company spokesman said the package being negotiated with Taiwan included components for conventional and nuclear power plants and natural gas terminals as well as the submarines. No details were disclosed.

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# Chun Promises March Amnesty For Criminals

Reuters

**SEOUL** — South Korean President Chun Doo Hwan said Friday he would grant a general amnesty early in March to criminals and to political dissidents except pro-Communists, according to a presidential spokesman.

About 200,000 persons are expected to be freed under the amnesty, which will mark the president's inauguration on March 3, government officials said.

Mr. Chun, a former senior army officer, spoke of the amnesty at a meeting with opposition candidates for the indirect presidential election on Wednesday. Mr. Chun was virtually assured of re-election for a single seven-year term when his Democratic Justice Party won more than two-thirds of the seats for the 5,278-member presidential electoral college in elections on Feb. 11.

He was quoted as saying Friday that despite the amnesty he would show no leniency to "leftists" — a term commonly used here to describe pro-Communists — and would not lift the ban on 567 politicians barred from politics for the next eight years.

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# Salisbury, Moscow Agree to Relations

By Jay Ross

Washington Post Service

**SALISBURY** — More than 10 months after Zimbabwe achieved its independence, the government has finally agreed to establish diplomatic relations with the Soviet Union.

But the agreement, announced Saturday, contains unusual conditions which Western diplomats called "embarrassing and humiliating" for Moscow.

Under the terms the Russians have been forced to cut all ties with the minority Patriotic Front party of Joshua Nkomo, the organization Moscow heavily supported during the seven-year guerrilla war for black-majority rule.

The agreement was reached after two weeks of negotiations, the third Soviet effort since last April, between the Foreign Ministry and a Soviet delegation led by the ambassador to Mozambique, Valentin Vdovin.

At the signing, Foreign Minister Francis P. Murewa said that this was the third Soviet effort to come here for the signing, which "involved a ranging review of the situation."

He said opening of ties would be a "turning point" in which were based on "mutual interest in each other's interests."

Mr. Mugabe has resisted to the opening of relations with the Warsaw Pact countries. Romania was allowed to establish relations at independence April 18, followed shortly by Bulgaria. Both had provided support for ZANU during the East German-joined late last year.

Conditions

"The two delegations emphasized that diplomatic relations will be on a government-to-government basis only," the agreement said, "and that the two governments will not enter into any agreements, arrangements, or negotiations with any organization without prior consultation and explicit approval of each government."

The Kremlin had sought to maintain ties with the Patriotic Front, which had an office in Moscow until recently. During the war the Russians did not deal with Prime Minister Robert Mugabe's Zimbabwe African National Union, which received much of its support from China and Yugoslavia.

Mr. Mugabe has a nominal coalition with Mr. Nkomo but the Patriotic Front has little trust in ZANU ruling circles. The signing comes only one week after serious clashes in southwestern Zimbabwe between Mr. Nkomo's Soviet-equipped former guerrillas and those of ZANU's military wing.

The government seemed to be sensitive about the announcement, apparently because of the internal political feud. The agreement was signed Wednesday but the announcement was embargoed until one minute after midnight Saturday. A similar agreement was signed with Poland on Wednesday.

Vassily Solodovnikov, the Soviet ambassador to Zambia who has close ties to Mr. Nkomo, made two

fruitless visits to Salisbury to negotiate recognition last year. The Russians switched to the ambassador in Mozambique.

Western diplomats noted is highly unusual for a government to negotiate or impose conditions on establishing diplomatic relations with a new nation.

The agreement "is embarrassing and humiliating for the since it singles them out as Western ambassadors said diplomat said. "It is not polite in its implications."

At the signing, Foreign Minister Murewa said that this was the third Soviet effort to come here for the signing



## 'State-Sponsored Terrorism'

The Reagan administration had already answered — in fact — the question of whether it would approve the agreement by which the U.S. hostages were retrieved from Iran. It would and it did. But its statement of formal approval, granted after a four-week review, is still important — for laying out the grounds of its acceptance and for indicating the way it is working up a policy in its priority area of fighting international terrorism.

The statement, issued under State Department aegis, is at pains to avoid any suggestion that the United States has obligations to Iran by virtue of the negotiations conducted by Jimmy Carter. Approval is based, instead, on "the overall interests of the United States." These interests are defined as the rights of U.S. claimants, terrorist policy, obligations to third parties like Algeria and the U.S. position in the Gulf. "Including Iran."

This is a fair place to come out. It would have been repugnant to most Americans, not to say politically objectionable to the administration, to accept any moral obligation to honor an agreement made with kidnappers. Nor would it make sense for the United States to accept a political obligation to a regime as hostile — and unstable — as the one in Tehran. Mr. Reagan has political considerations too for putting some distance between himself and his predecessor's handiwork.

Still, the interests cited in the State Department text are real interests, worthy of being pursued for U.S. objectives even if in the process Iran gains some benefit from U.S. fidelity to them. The administration had been urged to invoke international law and denounce the hostage agreement as made under duress. Fortunately, it chose to finesse the question. The United States has large

interest in seeing that international agreements reached by negotiation are honored.

The new statement says that acceptance of the Iran agreement represents no precedent. What does it represent? The statement doesn't precisely say, and it's probably just as well. Rightly, this administration believes that showing a readiness to accommodate, rather than a readiness to strike back, can invite hostage-taking and other forms of terrorism. Hence it wants to advertise that it cannot be bound by negotiation. Also rightly, however, it understands that it may wish to leave an opening for negotiation in some situations. Hence it sees the use of having others believe that in those situations it can be bound.

The new statement concludes: "The present administration would not have negotiated with Iran for the release of the hostages. Future acts of state-sponsored terrorism against the United States will meet swift and sure punishment." This formulation is meant to contribute to the general aura of deterrence and political authority the administration is trying to generate. On that level it should be useful.

But care must be taken in defining "state-sponsored terrorism." It could conceivably cover the Chilean government's murder of Orlando Letelier in Washington better than it could the initial offense by Iranian terrorists whose "state sponsorship" remains in contention. What about terrorism committed by elements with some sort (what sort?) of Soviet sponsorship? Libyan? Iraqi? What about terrorism sponsored by friendly states or even, through them, by the United States? The administration's dedication to fighting terrorism is commendable. It is now coming to the hard part.

THE WASHINGTON POST.

## A Weighty Sermon

Karol Wojtyla lived 58 years as boy, man, priest and cardinal before he was elevated to the papacy, but it is difficult to imagine him as ever having been anything but a pope. The Pope. Most powers and potentates are separable from their titles, but in John Paul II both papacy and person seem indistinguishable. He fills his office as if it were his skin, which is why his pronouncements carry such extraordinary weight. Disliking them, of course, one's option; disregarding them, however, is close to impossible.

When John Paul II speaks to Roman Catholics about religious doctrine he speaks as a leader to his constituency. Although millions may regret, and be affected by, his condemnation of divorce, abortion and artificial means of contraception, which he reiterated

this week on his journey through the Philippines, it is surely his right to preach the teachings of his church — just as surely as it is the right of others to oppose them.

But there are occasions when John Paul II's homilies embrace a universal truth, and this same Philippine journey evoked one of them. Seated beside President Ferdinand Marcos, a member of his flock, the Pope said, "One can never justify the violation of the fundamental dignity of the human person or of the basic rights that safeguard this dignity." It was the perfect time, the perfect place and the perfect audience for such a sermon. And the sermon itself deserves the world's attention.

THE NEW YORK TIMES.

## Sovereign Rights

Today as in the past, the arguments for "states rights" and "state sovereignty," although often confused, remain separate and unequal. The states rights tradition in the United States is alive and well, legitimately identified with causes and groups that cut across the spectrum of political opinion and unite only on one underlying premise: that, as matters stand, their specific interests are protected more effectively by state than federal authority. As for "state sovereignty," as Stanford Law School constitutionalist Gerald Gunther points out, "it was an honorable American tradition. Unfortunately, it lost."

Speaking off the cuff to the governors in their White House meeting the other week, however, President Reagan came perilously close to endorsing the notion while sounding one of his familiar campaign themes with accustomed exuberance. It came out this way: "I have believed for a long time, until I've become almost a Johnny-one-note on it, that a great many of our problems are because, from the federal level, there has been a concerted attempt, whether they realized what they were doing or not, to change the basic form of our government, which is that we are a federation of sovereign states," (we've added the italics) "and they've tried to make the states administrative districts of the federal government."

Mr. Reagan's last words contain the kernel of an unexceptionable states rights argument. But if the president holds to his phrase about being "a federation of sovereign states,"

rather than rejecting it as inadvertent hyperbole, then he is seriously mistaken. The United States is not "a federation of sovereign states." Neither is it a unitary nation like many in the world. It has always been, as the president knows only too well, a federal union in which specific constitutional authority has been delicately dispersed and forever disputed. As for the sovereignty of people as expressed through the national government, this question was resolved under the leadership of an earlier Republican president named Lincoln, who had a somewhat healthy respect for federal power.

In fairness, what Mr. Reagan appeared to be defending to the governors, judging his remarks in context, was little more than the traditional conception of states rights. He stated especially his desire "to turn many programs totally back to you [the governors] for administration and turn back the sources to pay for them." To achieve this goal, however, the president undoubtedly has recognized a paradox of governing familiar to his predecessors since the days of Jefferson and Jackson: that to reduce national authority, one must exercise the powers of the presidency to the hilt. The results are unpredictable, but we offer our cautious best wishes in the attempt, if only in order to restore a healthier balance of power in the overall federal system. States Rights. *SH*; State Sovereignty. *No!*

THE WASHINGTON POST.

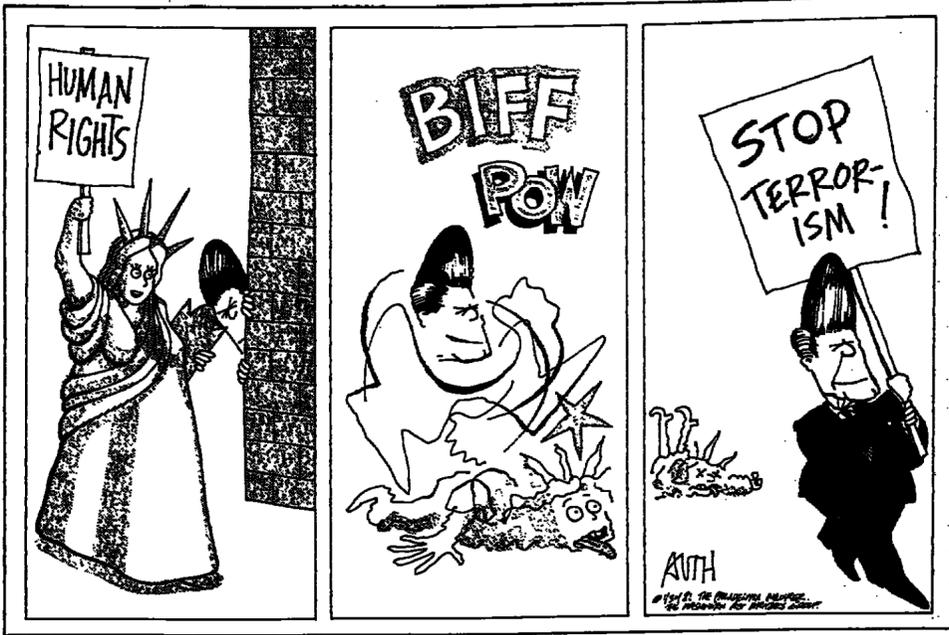
## In the International Edition

Seventy-Five Years Ago  
February 21, 1906

VIENNA — Matters in Hungary have now reached deadlock. The cause of the present trouble has been King Franz Joseph's refusal to allow the word of command in the Hungarian army to be given in the Hungarian language. His Majesty declared that the use of German throughout the whole army, Austrian, Hungarian, Bohemian, Croatian, Polish, or whatever the nationality of the troops might be, was the sole outward sign of the unity of the empire and could not be interfered with. The Hungarian army having a practically independent organization, with its own minister of war at Budapest, the Hungarian Parliament refused to admit this. No recruits joined the colors last year.

Fifty Years Ago  
February 21, 1931

LONDON — Charlie Chaplin, returning to his native London after 10 years, left the fog-bound Mauretania at Plymouth today and tried to slip into London unobserved in order not to rob Capt. Malcolm Campbell of the glory of his own homecoming. He was recognized at Paddington station, however, and given the greatest reception ever accorded a star of the screen. Capt. Campbell landed at Southampton at 10 p.m. He read by the aid of matches struck on board a tugboat a letter from Ramsey MacDonald, prime minister, informing him that King George had given him a knighthood. The decoration is in honor of the landspeed mark of 246 miles an hour that Campbell achieved at Daytona Beach.



## The Press: Small Disaster at Unesco

By Paul Chutkow

PARIS — A small but potentially quite significant chapter has just been written in the decade-long, burgeoning efforts at Unesco to reshape the future of international news gathering.

For the first time, a Unesco-organized conference on a critical press issue has reached such a complete and open statement that no agreement could be reached even on a vaguely worded final communiqué. For the first time, what Unesco calls "the process of consensus" failed to produce even an accord calling on Unesco to further its studies and hold another conference on the issue, in this case an ill-defined concept called "protection of journalists."

The full consequences of the failure of this three-day conference among ideologically and regionally diverse journalistic professional organizations are not yet clear. But at the final session Wednesday night, several Unesco officials did not conceal their view that the meeting was nothing short of a small disaster.

### The Future

In the view of some key officials, the entire episode could influence the internal reorganization now planned for the communications wing of Unesco, the United Nations Educational, Scientific and Cultural Organization. The reorganization is planned to meet Unesco's growing role as arbiter of the complicated issues surrounding the future of global communications and international news.

From the perspective of key aides to Unesco Director-General Amadou-Mahtar M'Bow of Senegal, this meeting over the protection of journalists was ill-advised in the first place, poorly run and above all ill-timed. For one thing, it marked the first open international encounter over a sensitive press issue since last fall's highly controversial Unesco general conference in Belgrade. There, several Communist and some Third World countries overrode Western objections and gained approval for initiatives aimed at bringing about an undefined "new world information and communication order."

The meeting here also came just as the new administration of U.S. President Reagan is openly reassessing its entire participation in Unesco. In his economic address Wednesday night, President Reagan signaled cutbacks in U.S. financial backing for international organizations, but he did not cite specifics. Before taking office, Mr. Reagan was personally critical of the press initiatives at Unesco.

Above all, the ill-fated meeting came as Mr. M'Bow was understood to be trying to strengthen his political bridges on all fronts in the hope of keeping alive his ambition to replace Secretary-General Kurt Waldheim at the United Nations.

### Dangerous Missions

It was against this backdrop that this week's meeting, which officials said was initially designed to put together the "modalities" of an international system to give journalists some form of special "protection," especially on dangerous missions.

That is not a new idea to circulate at Unesco. Over the past three years, it has been the subject of at least three similar meetings here, none of which made much headway in defusing Western opposition to the idea. Several Western news organizations and watchdog groups have expressed the concern that the idea is tantamount to

some totally unacceptable form of licensing of journalists.

One of the initial promoters of the idea was Irish statesman Sean MacBride, who led a 16-member, Unesco-sponsored commission on global communications issues. Though it was one of his prime hopes, Mr. MacBride could not even get his commission to endorse the idea in its final recommendations.

The position paper set before this week's meeting was written by Pierre Gaborit, a Marxist-oriented professor from the University of North Paris, and it only heightened Western concern about the true intentions of this campaign for "protection." Mr. MacBride was not present to lend his prestige to the plan.

Synthesizing ideas previously circulated at Unesco, Mr. Gaborit proposed the creation of a special international commission for the protection of journalists. To protect journalists on dangerous missions, Mr. Gaborit envisioned the issuance of an international press card to correspondents.

At the same time, though, Mr. Gaborit said the commission should also seek to "ensure that journalists on dangerous assignments or simply on assignments abroad conform to the generally accepted rules of professional ethics." He suggested that failure to maintain such rules, which he did not define, could result in with-

drawal of the correspondent's press card.

Despite the consequences of such a system for journalists everywhere, the Unesco secretariat decided it would be unproductive to invite four key Western-oriented professional organizations and to open the meeting to reporters, one Unesco official explained.

But word leaked out earlier this month and protests were quickly addressed to the Unesco secretariat from the excluded organizations and from individual reporters. The U.S. State Department also protested, officials said.

Finally, the meeting was opened to reporters and to the following press organizations: the International Press Institute, the London-based organization that works to protect press freedom and endangered individual journalists, the Paris-based International Federation of Newspaper Publishers, the Miami-based Interamerican Press Association and the World Press Freedom Committee, a group of newspaper organizations, most of them from the United States, that was formed primarily as a watchdog over the press initiatives at Unesco.

With the participation of these four, the thrust of the conference was not establishing modalities of international protection but whether there was any agreement on the need for an international "superpower" agency to arbitrate

rights, responsibilities and protection of journalists.

By the final session, an accord was nearly reached on a simple 'communique stating each side's position, but in the end that attempt at a consensus failed.

What became clear at this meeting is that after 10 years of speeches, seminars, meetings and conferences, several key aspects of this multifaceted press debate have come down to basic irreconcilable principles of the press and definitions of such words as "ethics," "freedom" and even "journalist."

Whether this stalemate will have any significant broader consequences for the Unesco media initiatives as a whole is not yet clear.

Much will depend on Mr. M'Bow. According to some Unesco officials, he was prepared to launch a personal campaign for the protection of journalists, complete with appeals on behalf of specific newsmen — if this meeting had produced a "consensus."

At the same time, informed Western diplomats said Mr. M'Bow had assured them that if no consensus emerged, he was prepared to drop this entire aspect of the debate.

What remains to be seen in the months before Mr. Waldheim's re-election bid and before Unesco reorients its communications sector, is how many other sensitive press issues Mr. M'Bow will be forced to treat in the same way.

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## Guatemala: A Revolution?

By Jonathan Power

GUATEMALA CITY — Guatemala is not a banana republic. The days when the United Fruit Company, furious at being deprived of its banana estates by a reform-minded government in the 1950s, could expect the CIA to help overthrow the president are long gone.

Neither is Guatemala a private political fiefdom of one man, like Somoza's Nicaragua. Nor is it ruled by an oligarchy like its neighbor, El Salvador. It was, until recently, to judge by outward appearances, a successful emerging developing country, chalking up high annual rates of growth, industrializing fast, discovering rich deposits of oil and nickel and building up a broad-based middle class. Yet behind this facade of economic well-being lies the most ruthlessly oppressive regime in Latin America.

### Funerals

Information is hard to glean and comes only from Western embassies, from exile sources in Costa Rica and Mexico, who often traffic secretly backwards and forwards, from Amnesty International and from occasional foreign tourists who stumble on events which they were not supposed to observe, like the two Canadians who after visiting the village of Santiago on Lake Atitlan witnessed a mass funeral procession. "It was incredible. Hundreds of Indians were filling down the streets, sobbing uncontrollably. We counted eleven caskets."

A visit to the remote village and a conversation with the local American missionary father confirmed the story. A group of Indian leaders who ran a small radio station and farming cooperatives had been assassinated.

But this is but one of many events. The leadership of every organization, however humble a peasant or labor union group, or however sophisticated a political grouping like the Christian Democrats or Christian Democrats, has been decimated by assassination. Around 3,600 people have been killed or "disappeared" in the last two years, most of them victims of government-organized death squads, according to Amnesty International.

Set against the alleged government-inspired murders, killings by the guerrilla forces are still on a small scale. Although it is difficult to get accurate figures — with the army claiming they lost only 62 men in 1980 — a reasonably well-

informed estimate would be that about 300 army, police and government officials have been killed in the last year. The conflict at the moment is overwhelmingly one-sided.

Full-scale guerrilla warfare is still some time away, although assessments on its imminence vary widely. Army spokesmen believe they have the situation contained and point to the relaxed atmosphere in Guatemala City. It is true, compared with Belfast for example, that the army presence is relatively unobtrusive. Western diplomats say that the buildup of the guerrillas has accelerated the last 12 months. The resentment bred by the wanton killings has more than anything else fueled their cause. Exiled sources say that the country is becoming polarized and polarized very fast. Many of the student, church, labor and peasants' organizations, together with the Social Democrats and some Christian Democrats, have joined the Frente Democrático Contra La Represión (The Democratic Front Against Repression) — a loose but firm coalition that is based in Costa Rica. Although distanced from the guerrillas, their clandestine educational work inside Guatemala helps produce sympathy for them.

However, the changes necessary to avert an attempted revolution are not impossible to contemplate. Diplomats and many dissidents agree that if the government-inspired violence could be brought to a halt, if fair elections were allowed and the moderate left and the center "allowed room to breathe," if the Indians were protected from land-grabs and given effective agricultural and medical aid, the guerrillas would soon be isolated.

These reforms are less demanding than those put into effect in

Nicaragua or those expected by the opposition forces in El Salvador. This is in large part because land distribution is less of a burning issue. Unlike their neighbors, the majority of Guatemalan peasants own their own land, however poor and tiny the plots are.

The will to change course does not seem to exist. Rule by violence has become embedded in the fabric of the Guatemalan government. And the government has the overwhelming support of the middle class. The few senior businessmen who have tried to warn the government of the necessity for change have been intimidated by the assassination of some of their colleagues.

Faced with such intransigent government, it seems idle to believe that if the United States decided to start providing it with arms and counterinsurgency training, as the U.S. Embassy in Guatemala City recommends, it would gain any leverage. However that is the justification presented by U.S. diplomats. The additional arms would merely make the government's oppressive machinery more thorough.

Turning the coin over, it is difficult to conceive of any additional sanctions that the United States or other Western nations could introduce that would bring the government to its senses. Already it faces grave economic pressure as the tourists stay away. Western investors refuse to put more money into the country, and U.S. banks start closing their offices. None of this, however, has yet had any discernible impact on the government's thinking.

Guatemala is racing towards disaster. For the moment, there appears to be no one capable of stopping it.

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## The Rich: Maligned Minority?

By George F. Will

WASHINGTON — Journalists are supposed to rush forward to assert the usefulness of the most abused minority of the moment: the rich.

Many millions of Americans divide their energy between resenting the rich and aspiring to join their ranks. One of the leading American novelists is shot through with ambiguous feelings about the rich: Jay Gatsby occasionally looked bewildered, "as though a faint doubt had occurred to him as to the quality of his present happiness."

Today, many Americans are in a sense, rich. They're being told that they are rich. Call them rich and they exclaim: "The name-calling must cease!" By what should one call the persons in the upper striver of income-earners in a rich nation?

In 1979, the median U.S. income was \$19,684. Persons earning \$50,000 were in the top 5 percent of persons earning \$35,000 were in the top 15 percent. Surely persons rising above 85 percent of a first percentile are, in some sense, rich. But just try to find someone earning "only" \$35,000 who feels rich.

The cost of a home (financing and heating it) is many "statistically rich" persons into "house-poor" persons — before they are hit by their children's college costs. (Hans Brown and Stanford now more than \$10,000 a year.) From can rise high in a rich society without achieving the gratification that they assumed would be coming at such lofty social heights. That is one reason why today's rich is a lot of envy even — especially — among the relatively affluent.

But, then, the U.S. economy depends on the endless incursions, envy. If consumers succumb to contentment, commerce will slow, dangerously. It is said, "envy, unlike the other six deadly sins, does not provide gratification even in its early stages. But an can seek gratification in pain aimed at the rich."

### Untapped Revenues

"The poor always we have with you," according to Scripture. We had better always have the rich. Obviously the United States is a perfect meritocracy. Economic reward is not always rationally related to economic performance, much less to social worth, or to productivity. The rich often do not produce, or worse things with their money. (Without the patronage of the philistine rich, modern art would not be the plague it is. But the rich have their uses.)

They are significant sources of untapped revenues. This small class nation, with its public benefits weighted toward the middle class, can no more balance its budget by increasing taxes on the relatively few rich than by decreasing aid to the relatively few poor. But society's investing funds (which means capital formation and job creation) must be done, a considerable extent, either by saving and investing class — the rich — or by government. The rich either, and without the diminution of freedom and government allocation of income, the existence of a few of rich people helps prevent the state from monopolizing the age of culture and charity.

Corporations do not pay taxes. They collect taxes. A tax position is, essentially, a sale in an operating cost passed on to customers. It is, secondarily, a wage: It diminishes the earnings available for distribution to wages.

Furthermore, it is absurd for the nation, which over-consumes and under-invests, to have written into its tax code a punitive disincentive between earned and "unearned" income. What is "unearned" income from money skillfully put at risk in investments?

The Kemp-Roth tax proposal (10 percent across-the-board cuts in three successive years) looks like a Republican adaptation of the mild Democratic tactic. For the sake of the middle class, the draft social programs have been drafted to benefit the middle class, thereby building constituencies for programs that benefit the poor. Kemp-Roth links an economic rational act (cutting the taxes on the investing class) to a politically palatable act (cutting everyone else's taxes).

This broad-brush approach to government is inefficient. But the way Americans get reflects the way they think: and the way they think is apparent in the way they talk. Increasingly, they use "rich" as a four-letter word.

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# Weekend

## Barcelona's Superb Theatre Lliure

by Arthur Holmberg

BARCELONA — Many critics consider Barcelona's Theatre Lliure the finest theater company in Spain. In 1975 it opened the season at Madrid's prestigious National Drama Center. A brave move for all its productions are in Catalan, not Spanish, and Barcelona and Madrid have been — politically, economically and linguistically — fierce enemies.

The company came to Madrid in 1978 at the invitation of Nuria Espert, who had just assumed leadership of the National Drama Center. "It was my first decision as director," Espert recalled recently, "and on opening night I was trembling from head to foot."

"I had no idea how the Madrid public or critics would react to theater in Catalan. During Franco's regime, it would have been unthinkable. Catalan had been prohibited in books, on television and on the radio for over 15 years. But the company triumphed over all prejudice and over all hostility. No one in the audience understood Catalan, but the power of its performances held them spellbound. Good theater is a universal language."

Founded in 1976, the Theatre Lliure has achieved a high level of ensemble playing that is national theater in Europe surpasses. The use of actors, directors and designers has remained basically the same over the past few years. This stability has fostered the company's remarkable unity of purpose and style.

Plays are rehearsed for at least three months before they are presented to the public (on Broadway, having more than four weeks of rehearsal is considered a luxury). Actors put in 10-hour days. They arrive at 10 a.m. and, after a hour of gymnastics, work on the upcoming production until 8 p.m., when they begin to prepare for the evening's performance. They leave the theater at 1 a.m. It is not surprising

that by the time an audience sees a play, the acting is well-nigh flawless.

One of the company's outstanding features has been its ability to rethink the playing space for each of its productions. The theater, which is housed in a workers' food cooperative, is simply a large, bare room that is completely redesigned to fit the needs of the current play.

For George Bochner's "Leonce and Lena," the entire auditorium was transformed into a shimmering spring garden to evoke an atmosphere of romance. In contrast, "Titus Andronicus" was performed in the clutches of an out-sized gladiator's net dangled from the ceiling. It functioned as a visual image for Shakespeare's cruelest and most violent tragedy.

In each production, the audience becomes part of the mise-en-scene, but its precise relationship to the actors and the playing space changes. The name itself, Theatre Lliure (Free Theater), refers to this desire to redefine the physical dimensions and appearance of the playing space for each dramatic text.

The recent mounting of Genet's "The Balcony" exemplifies the company's virtues. First, the work was a premiere in Spain, since the play could never have passed the censors under Franco. Second, the new translation into Catalan demonstrated that language's ability to serve as a means of communication for the most exciting modern literature. Finally, the audience was surrounded by a total environment that successfully conveyed Genet's sardonic view of modern politics as an auto-erotic, pseudo-masochistic charade in which the actor is both agent and victim.

A series of bisecting cutwalks constructed from black steel girders and iron mesh defined the playing space as a cage reinforced by some self-reflecting mirrors. It was within this arena — hard, brutal and narcissistic — that Genet's perversions transpired, punctuated by strains of Chopin, Wagner and machine guns.

The current production, "Operation Ubu,"

which runs through May 4, puts Spain's new freedom of speech laws to a severe test. A biting political satire that lampoons some leading public figures, the text grew from improvisational work among the actors, who wrote their own lines. Albert Boadella, the director, was thrown into prison during the Franco regime for producing a work that insulted the dignity of the army.

The play deals with an ambitious politician who develops a nervous tic. To seek a cure, he visits a psychiatrist who subjects him to a psychodrama in which he must assume the role of Jarry's power-crazed Pere Ubu. In a series of phantasmagoric and scatological scenes based on an analogy between toilet training and socialization, the politico acts out his repressed delusions of grandeur and is cured.

The tic disappears and he returns to public life — with only one small difference: He is more megalomaniac than ever. In the final scene, he thunders forth a fire-and-brimstone campaign speech that finally exhausts the patience of the Virgin Mary. A statue of Our Lady of Montserrat, listening to him on television, dozes off and drops the infant Jesus she's holding.

This production demonstrates the superb ensemble acting of the company, which ranges stylistically from the refined and realistic bourgeois melodrama of the opening scenes to the wild, surrealist frenzy of the psychodrama.

A large part of the theater's success belongs to Fabia Puigerver, the resident designer whose sets and costumes have brilliantly recreated worlds envisioned by Brecht, Ibsen, Chekhov, Marlowe and Shakespeare.

He slyly shrugs off any deeper social purpose for the stage than to amuse and divert. "We theater folk descend from court jesters. We are modern society's buffoons. But hopefully in the process of entertaining, we can startle the audience into a moment of recognition during which they discover and, more importantly, uncover, themselves."

## John Landis: Still Bruised About 'The Blues Brothers'



Now 30, John Landis tries to avoid being tagged a "New Young Director."

by Mary Blume

LONDON — Once upon a time not long ago there were the New Young Directors. The studios might not have been quite sure what they were on about but they loved their box-office receipts: The New Young Directors were, literally, as good as gold.

"They could go to a studio and say I want to make a picture about cannibalism in the Third Reich and the studio would say great," says NYD John Landis.

Then an unfunny thing happened to such NYDs as Steven Spielberg and Michael Cimino on their way to the box office: They flopped. And suddenly there was a new cliché: New Young Directors ("They talk as if we sit around in a group," Landis says, "I don't even know some of them") were irresponsible overspenders, wildly out of control.

Landis, a tall, frenetic talker who grew a beard to look older than his 30 years (and indeed he looks at least 31½) admits to being a bit paranoid on the subject of the NYD syndrome, but his experience with his musical, "The Blues Brothers," suggests he was caught up in a tidal wave he knew nothing about.

While he was making "The Blues Brothers," Spielberg's "1941" came out. "All of a sudden we were '942,'" Landis says. "With the release of "Blues Brothers" came the shattering failure of Cimino's "Heaven's Gate."

American critics didn't care much for "The Blues Brothers," which is their right: What angers Landis is that it has consistently been reviewed, in the United States and Britain, on the basis of its budget and has been indelibly labeled an expensive flop when it is, says Landis, actually in profit.

Part of the confusion is in the nature of the movie business, where everyone has his own figures, Landis says. "Kurosawa's 'Rashomon' has more to do with the film industry than with a Japanese thief." But he feels that a certain group is being singled out for attack.

"It's weird whom they attack and why.

Spielberg was vilified for '941.' You can say you didn't like it — I mean John Ford and Hitchcock, Sir Alfred, made some lousy pictures. I don't even know Michael Cimino, but haven't they heard of Erich von Stroheim? I think 15 years from now revisionist critics will talk about that great movie "Greed" — I mean "Heaven's Gate." Warren Beatty is over budget with "Reds" and no one says anything, George Stevens was always over budget. What I don't understand is the distortion."

Landis can, and does, say until he is blue in the face that "The Blues Brothers" cost \$27 million. The figure always quoted and printed is \$35 million. "I asked someone at The New York Times where he got his figures and he said, 'I have to protect my source,'" Landis says. "I thought, my God, for the first time I'm empathizing with Richard Nixon."

According to Landis's three sources at Universal pictures (two vice-presidents and the accounting department), the U.S. gross for "The Blues Brothers" is between \$70 and \$80 million. The picture broke even in the United States and Canada. A rough figure from distributors for the international exploitation of the film is a further \$10 million. The picture, Landis repeats, is in profit. No one listens, which hurts and angers him because, as he points out, the movie business is business, and dollars and cents are therefore important to one's career.

"The movie business is sleazy. The making of motion pictures is wonderful, going to the movies is wonderful. Whenever they sell anything it becomes tainted, I don't care if it's a work of art or crap."

Landis' biggest film was a college comedy quite unlike the saddle-shoe and crewcut college films once made. It was called "The National Lampoon's Animal House" and is one of the 10 top-grossing films of all time. An ebullient Californian — "A Los Angeles boy with my skateboard and my surfboard, that's me" — he came to directing not via film school but after being a stunt man.

"From the time I was very little I knew what

I wanted to do, but people kept saying, 'Excuse me kid, you're 11 years old.' "People ask me, 'Should you go film school?' I always say yes. I regret not having gone to college for general knowledge. I was on horses, being blown up and being set on fire."

A high school dropout, he taught disturbed children remedial reading with the aid of hand puppets, then when he was 17 got a job through pull in the 20th Century Fox mailroom. On a vague invitation from director Andrew Marvin, he went to Yugoslavia for "Kelly's Heroes," working as a gofer. He also played a nun. This was the heyday of the spaghetti Western, so he went to Almeria, Spain, and spent several years falling off horses.

While working on "Kelly's Heroes" in 1969, he started writing a script that he finally started filming last week at Twickenham Studios: "An American Werewolf in London." His production company is called Lycanthrope Productions and he has learned quite a lot about werewolves. "A werewolf is the only thing common to every cult. Famous werewolves people don't think are Romulus and Remus and Peasly Bink."

"Because of my reputation everyone thinks it's a comedy. It's funny but it's a horror movie. 'Psycho' is a terribly funny movie, but not while you're watching it."

Landis' first film was something called "Schlock," which was inspired by Joan Crawford's "Trog" and was shot in 12 days, often with equipment "borrowed" from the studios while they were closed at night. It was a monster movie for kids with no blood, no horrors and a lot of slapstick. "There are about 12 minutes I think are terrific," Landis says. "Unfortunately, it's 85 minutes long."

Landis, back to falling off motorcycles and other stunts, got word to his astonishment that "Schlock" had won a prize at a European science fiction festival. He even got a letter from the revered film historian Lotte Eisner and an invitation to appear on the Johnny Carson show — on which he panicked so engagingly that he was asked to direct "Kentucky Fried Movie," which cost \$600,000, grossed \$45 million and was called "Hamburger Film Sandwich" in France.

"The French go bananas. I thought 'Kentucky Fried Movie' was funny; they said it ranks with Leo McCarey [the American director of "Duck Soup"]. It doesn't."

"Animal House," which followed, spawned a lot of rather gross rip-offs. It encouraged bawdy behavior among youth across the United States. "It's about adolescents being horny, not just for sex but for life, for experience. The sex in it, which I truly believe is sweet, is outrageous but real," he says.

The success of "Animal House" elevated him to the status of New Young Director, so he made "The Blues Brothers" with television stars John Belushi and Dan Aykroyd, who are crazy about rhythm and blues. It is the first film in ages to feature black musicians, who range from Cab Calloway to Aretha Franklin. "One of the stars said to me you're spending a fortune on nigger music and they're going to get you for it. I said shut up. Now I'm so paranoid I wonder if it was right."

"I think it's 80 percent successful. 'Blues Brothers' is a very strange musical comedy. It's not a musical, it's a Landis. It's a very strange film. I know for instance musicals don't have as protagonists the American Nazi Party."

Right now Landis feels like railing against the movie industry and the press, but he's not a megalomaniac. "You'll never see the credit line 'John Landis film.' It's a collaborative thing. 'Directed by' is the best credit you can have."

"This New Young Director thing is a myth. John Ford was 21 when he made his first movie. Nothing happened, he just got older. It's happening to me, too. People in film schools ask me how can I be a director," he said. "I tell them, 'You are a director. You just haven't directed anything yet.'"

## Another Farewell to Arms

by Rona Dobson

ADELBODEN, Switzerland — Every year, from Christmas to Easter, a multitude of skiers, colorful as a tank of tropical fish, throngs the long, narrow snow-packed village street of Adelboden in the Bernese Oberland 50 kilometers north of Zermatt.

In spring and summer, the walkers arrive, laden with flower charts and mountain-path maps. These days, though, not too much English, either the British or American variety, is heard around the hillsides.

"Our franc is far too stable," mourned a local banker. "Even the Germans complain." Nevertheless, visitors still cram in — Swiss,

German, Dutch, Belgian and, a relatively new appearance on the Swiss scene, the Japanese.

But 40 years ago, with World War II raging, the tourist trade, things were different. Adelboden's hotels stood empty, its ski slopes silent and bare, its spring flowers unheeded and mountain paths overgrown. Until, one day in 1943, a fleet of buses chugged up the steep and winding road from the valley below to deposit an oddity dressed group of visitors amid the apprehensive townsfolk.

Toting battered suitcases, a crowd of uniformed U.S. airmen stepped out into the heady mountain air, beaming at the unresponsive villagers. Slatted wooden sleighs appeared to tow away the baggage, head porters to lead the "guests of the government" to hotels.

These Americans were not kidnapped diplo-

mats but crashed pilots caught trying to find a friendly frontier to cross. Planes shot up over Germany often managed to stagger on to a safe fall in neutral Switzerland, and their crews were usually rounded up by the Swiss Army and shepherded into the capital. When Bern began to bulge with captured combatants, the authorities looked around for a place to stash them safely for the duration.

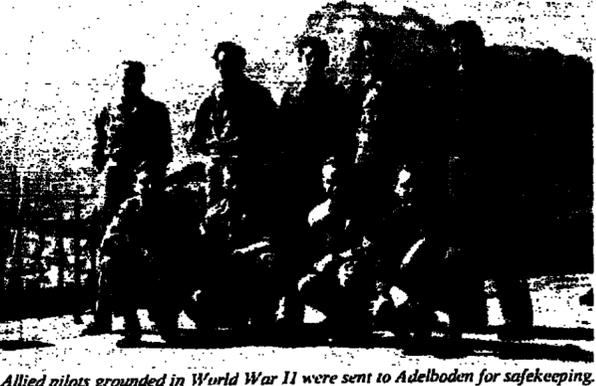
"We don't know why Bern chose Adelboden," says Peter Burn, an Adelboden local government official. "It was all arranged directly between Bern and the Allied governments, who paid for the board and lodging, so we have no records here."

British, French, Yugoslav, Polish servicemen, often escapeses from German camps, were also sent up to Adelboden for safekeeping, but by far the highest proportion of the quasi-prisoners was American.

There may be no trace in local archives but local memories are still strong. "My sister married one of the American boys right here in the village church," says Mr. Schranz, owner of a richly fragrant cheese store in Adelboden. Hilda Schranz, who became Mrs. Zullo and the mother of a baby girl by the end of the war, now lives with her family in Pennsylvania but returns here every year for a visit.

Mrs. Klopferstein, an Adelboden photographer, stores rolls of old negatives that show healthy young men in uniform spending their enforced leisure skiing, tobogganing, skating, making friends with Swiss misses. "I had one young American flier working in my photo laboratory," he recalls. "He was happy to be doing something that seemed like a job."

Lite was free and easy, with only one Swiss Army guard assigned to each hotel; they were well fed and well housed, and handsomely funded by the American Embassy in Bern. But they had after all been honed for battle, and many chafed at the bland existence so far from home. Corralled into their pleasant valley by a wall of mountains, without a railway link to



Allied pilots grounded in World War II were sent to Adelboden for safekeeping.

Continued on page 8W

## The Photoromance Phenomenon: The Insatiable Appetite for Melodrama and Illusion



by Melton S. Davis

ROME — She: (In bed.) You turned dumb? He: I... don't know what happened to me. I wanted you so much, and then... She: Don't worry. He: You want to go? She: No. I feel fine here. He: You really don't mind that... She: Not a bit. I'm happy to be close to you.

This is the text of a story titled "W. He Impotent or Indifferent?" It recently appeared in a magazine that is representative of the unusual publishing phenomenon known as the photoromance — a comic book composed of a series of posed photographs with dialogue attached. It has been called a two-dimensional soap opera. As mass reading, it's a modified pictorial version of Barbara Cartland's "hot-lips and heaving bosoms" approach.

Now, after 30 years of popular success and critical scorn, the photoromance is being recognized as a new art form: sociologists and psychologists are writing books and articles on the mores it mirrors and its social impact.

Invented in Italy, where they still have 35 million readers, photoromances have remained almost exclusively an Italian product; 80 per-

cent of those sold worldwide originate here, where the genre is known as *fumetti*, from the balloons that enclose the dialogue.

Neighboring France sells 20 million copies a month: At least 15 percent of the readers are men and half of the women are housewives. They are also popular among South American, Turk, Arab, South African, German and even Japanese readers.

They are real fantasies of luxurious villas, silver candlesticks, thoroughbreds, fiances who are doctors and lovers who are bosses. Moral issues are rendered in black and white. Good is rewarded, Evil punished and Love almost always triumphs.

Some scholars criticize the genre's conservative, classicist and macho values; others, the escapism and illusions fostered. But as Giovanni Calvezzi and Paolo Lazzarini put it in a recent essay on the subject, "Someone who doesn't hope, doesn't project, who doesn't leave room for some alternative to real life, is either dead or a robot."

A 19th-century forerunner of the genre was the feuilleton, the popular novel once published in newspaper installments. But photoromance was really born in Italy as "the cinema of the poor" immediately after World War II.

The del Duca brothers, Italian publishers, were inspired by the movie "Grand Hotel" (starring Greta Garbo and Joan Crawford) to start a weekly of the same name with serialized stories and sketched scenes.

Early in the 1960s, a new company, Lancio, entered the market to attract a younger public, using less provincial backgrounds and new faces rather than famous stars. Layout was modified, and unfocused shots introduced, with blow-up detail and pages printed like contact proofs. Production costs were trimmed by the use of everyday locations and clothing; texts were reduced to a minimum and the visual language more closely recalled the movies.

As a result, Lancio captured half the Italian market. Today, says a Lancio executive, "Our public is young, moderately unhappy, tendentially underprivileged, partially peripheral. This public is not interested in new things told in an old form. It is interested more in old things — or things that don't age, sentimental stories — told in a new form, such as a photoromance that's aggressive and modern."

In Italy, Lancio is a David among Goliaths, but it sells fumetti in more foreign countries than any other publisher. Along with its 13 titles in Italy, it has 11 in France, and its photoromances appear in 17 countries. Michele Mercurio, 36, the head of the family-owned firm, is the leader in developing sales abroad.

There is room here for war, prison, amnesia,

"With the Italian market pretty well saturated," says Mr. Mercurio, "we're invading new markets, particularly the United States and England. After all, once the characters in the stories are adapted, the photoromances are international. Even the Russians read them."

"Somewhat similar to movies" being dubbed, adapters change the titles, characters, situations, captions and dialogue. But the essential, the basic story, is ours." As another director puts it, "We're looking for a method of shooting without showing where the setting is, in other words, to be in a foreign country without being there."

The basic recipe features a man and a woman, both young and attractive, but not necessarily of the same social class. Will they be happy? No. Destiny blocks them: a jealous rival, a malevolent boss, an unexpected meeting, a change of fortune, a selfish parent. Will the lovers remain apart? No!

The heroine, mild dove with long blond hair, runs a hundred risks but is always saved by the fascinating hero. The wicked adventures whose plots will be foiled for the final sequence has raven hair and eyelashes thick with mascara. The orphan who, robbed of her inheritance, is torn between marrying a penniless young musician or giving in to a devilish but wealthy charmer.

There is room here for war, prison, amnesia,

plastic surgery, undelivered letters, unexpected solutions, confessions, unmaskings, letters found in a drawer that explain all. These aren't morality plays, they are frankly based on fairy tales. Sleeping Beauty is a salesgirl and Prince Charming arrives on a moped.

Defining exactly what is "good" is a difficult problem today, and the photoromance has been updated. There is talk of divorce, premarital sex, rape, the generation gap, student revolts, terrorism and economic crises. Money and position are no longer necessary. The social focus shifts: The count becomes a university professor; the stern, unjust father becomes an industrialist who pollutes the air; a psychologist, not a priest, acts as confessor. The arrival of Prince Charming has given way to women's confrontation with men. Nor does the hero always get the girl or vice versa.

However, established weeklies like "Grand Hotel," which sells more than a million copies an edition, remain tied to tradition. The players are immobile, set in emphatic poses with stories that follow time-tested lines. Morality is always safe. A Grand Hotel editor says, "In 10 years, only one of our characters has ever left his wife — and then he bitterly regretted it and went back home. This pleased our female readers very much indeed." But even here, virginity is no longer an undisputed virtue and extramarital affairs are admitted and forgiven.

Like other production companies, Lancio is besieged by aspiring scriptwriters who find that it's not enough to be clever, cultured and well-informed. To winnow out the unqualified, Lancio has set down a few rules: Stories should include only a few characters, clearly delineated confrontations, sequences no longer than 10 frames, lots of pictures and some sentiment (for, he says, it's in sentimental situations that men and women reveal themselves most).

Most of the shooting takes place in studios in Rome. "We average three shots for each photo used," said one photoromance director, Paolo Brunetti. "It sometimes goes up to 20, if for instance the actress isn't convincing. I say,

"You're not a statue, you're beautiful or you wouldn't be in photoromances. But your beauty isn't enough, you have to do more than pose."

"Pheoromances are an industrial product," says Filippo Ciolfi, Lancio's executive producer, "born of a creative idea. We choose scripts for universality, just as the movies do. Stories have changed considerably. It's not that our readers are feminists, but they've become aware that women have a right to their independence and to make their own choices."

"Several years ago it wasn't possible to portray a woman who kept a job if it conflicted with the man's schedule. Now he too must make sacrifices. However," he adds, "we can't make our stories too sophisticated. We tried once and lost half our readers."



# International datebook

# Leisure

## AUSTRIA

VIENNA, Funkhaus, Grosser Saal — Feb. 21: Vienna Symphony Orchestra, Carl Mielles conductor, Leo Witaszewski guitar (Haydn, Giuliani, Bartok).  
 International Theatre (tel. 31.62.72) — "Mark Twain's America."  
 Kammeroper (tel. 63.28.33) — "Weekend in Paradise."  
 Musikverein, Grosser Saal — Feb. 25 and 28: Vienna Symphony Orchestra, Eugen Jochum conductor, Vercini, Jochum piano (Beethoven, Bruckner).  
 Staatsoper (tel. 5324.2655), Opera — Feb. 21: "Falstaff," Feb. 22 and 23: "Die Fledermaus," Feb. 24: "Il Trovatore," Feb. 25: "Giselle."  
 Theater an der Wien (tel. 57.71.51) — "Eva."  
 Vienna's English Theatre (tel. 42.12.60) — "Jane" (Soester Maugham).  
 Volkoper (tel. 5324.2657) — Feb. 24: "Der Graf von Luxemburg," Feb. 25: "Il Seraglio," Feb. 26: "Hansel and Gretel," Feb. 27: "Gräfin Mariza."

## BELGIUM

ANTWERP, Musee d'Ethnologie Regionale, Glidexstraat 2-6 — To April 19: "Sumana — Saravadi Vairavana Mandala," exhibition.  
 Musee Royal des Beaux-Arts (tel. 031.38.78.01) — "Aspects de la Belgique d'autrefois: 1850-1914," exhibition.  
 BRUSSELS, Forest National (tel. 545.90.50) — Feb. 26-March 2: Chantal Goya.  
 Musee Royal de l'Armee (tel. 02.733.44.93) — To March 1: "L'Art au Musee Royal de l'Armee."  
 Theatre Royal de la Monnaie (tel. 218.12.02), Grande Salle — Feb. 22 and 28: "Goetterdaemmerung," Feb. 27: Jesse Norman, Dalton Baldwin piano (Schubert, Brahms, Gounod, Neopopular).  
 Theatre de Travers (tel. 217.60.58) — To Feb. 27: "Gammurien," Theatres Cevi Loubrah & Travers.

## ENGLAND

LONDON, Aldwych Theatre (tel. 836.64.04) — Royal Shakespeare Company, Includes: Feb. 21: "Passion Play" (Nichols), Feb. 22-25: "Juno and the Paycock" (O'Casey), Feb. 26-March 4: "Suicide" (Erdman).  
 British Library (tel. 836.15.44) — To June 28: "George Borrow," exhibition marking the centenary of his death.  
 Coliseum (tel. 836.31.61) — Feb. 21, 25 and 28: "Cinderella" (L. 26 and 27: "Madam Butterfly," Feb. 25: "Tosca."  
 Royal Academy of Arts (tel. 734.90.52) — To March 15: "Florence Daumer, 1809-1870," "Paintings from Nature," exhibitions, To March 18: "The New Spirit in Painting."  
 Royal Albert Hall (tel. 589.52.03) — Feb. 21: London Concert Orchestra, Jack Rothstein conductor/violin, Johann Strauss Dancers (J. Strauss Gala).

## FRANCE

CRETEIL, Maison des Arts Andre Malraux (tel. 899.98.50) — Feb. 24: Stan Getz.  
 PARIS, Centre Culturel Suedois (tel. 271.82.30) — Feb. 21-22: "Made-moiselle Julie" (Strindberg).  
 Eglise St-Nicolas-des-Champs — Feb. 21: "Le Roi Arthur" (Purcell).  
 Deller Consort, Orchestre du Conservatoire National, Les Choeurs de la Pleiade, Ashford Choral Society, Mark Deller director.  
 Galerie 55 (tel. 555.71.37) — Feb. 24-March 7: "New Queen for a Nun" (Faulkner), The Requiem for a Nun.

## GERMANY

Grand Palais — To April 27: "Gainsborough" and "Camille Pissarro: 1830-1903," exhibitions.  
 Musee d'Art Moderne de la Ville de Paris (tel. 723.61.27) — To March 1: "Pablo Gargallo: 1881-1934," retrospective.  
 To April 26: "Paintings and Engravings in West Germany," contemporary exhibition.  
 Musee Rodin — To March 30: "Gustav Vigeland: 1869-1943," exhibition.  
 Palais des Congrès (tel. 758.27.08) — Feb. 26: Paris Orchestra, Serge Baudo conductor, Jean-Bernard Pommeroy piano (Schumann, Liszt, Dutilleul).  
 Theatre des Georges (tel. 326.79.15) — To March 25: "La Veuve" (Kocleva).

## HONG KONG

HONG KONG, To Feb. 22: Hong Kong Arts Festival (tel. 523.05.27). Includes: City Hall, Concert Hall — Feb. 21: Swedish Radio Orchestra, Sugi Westerberg and Herbert Blomstedt conductors, Janis Marin soprano, Mitchell Beroff piano, Boris Belkin violin (Wagner).  
 Feb. 22: Hong Kong Philharmonic Orchestra, Ling Tung conductor, Etsko Tazaki piano (Tchaikovsky, Liszt, Stravinsky).  
 City Hall, Exhibition Hall — From Feb. 23: 3d Asian Cities Chess Team Tournament, Theatre — Feb. 24-March 1: Japanese Film Exhibition.  
 Hong Kong Arts Centre (tel. 528.06.26), Pao Sui Loong Galleries — To March 3: "Works on Paper: Paintings by Sam Francis," exhibition.  
 Hong Kong Museum of Art (tel. 522.41.27) — To March 29: "Transitional Wares and Their Forerunners," exhibition, To April 12: "Pearl River in the 19th Century."

## ITALY

BOLOGNE, Galleria d'Arte Moderna (tel. 051/50.28.59) — To March 29: "Alfonso Rubbiani: i veri e i falsi storici," exhibition.  
 Teatro Comunale (tel. 22.29.99) — Feb. 21 and 24: Concerto Campese, "Il Mandarino Meraviglioso," ballet evening.

## JAPAN

TOKYO, Bunka Kaikan (tel. 528.21.11) — Feb. 21: NHK Symphony Orchestra, Horst Stein conductor, Tsugio Tokunaga violin (Haydn, Brahms).

## THE NETHERLANDS

AMSTERDAM, Centrum Bellevue (tel. 24.72.48) — Feb. 24-28: "Waiting for Godot" (Beckett), English Speaking Theatre Amsterdam.  
 Concertgebouw (tel. 71.98.71), Grote Zaal — Feb. 21: Amsterdam Philharmonic Orchestra, Džanusz Kachidze conductor, Cristina Ortiz piano (Rachmaninoff, Tchaikovsky).  
 Feb. 22: Guitar Festival (classical, jazz, flamenco).  
 Feb. 24: David Ward, Noel Skinner piano (Haydn, Mozart).  
 Feb. 27-28: Concertgebouw Orchestra and Choir, Bernard Haitink conductor (Haydn, Mahler).  
 Rijksmuseum — To March 15: "Adriaen van Wesel," exhibition.  
 Stadsschouwburg (tel. 020/24.23.11) — Feb. 26: Dutch National Ballet.  
 Elbingerhoeve, Stadsschouwburg (tel. 040/11.11.21) — Feb. 24: Dutch National Ballet.  
 Van Abbemuseum, Bilderdijklaan 10 — To March 20: "William N. Copley: 1946-1980," "Stunt Broun," "Georg Baselitz: 1928-1979" and "Daniel Buren," exhibitions.

## SCOTLAND

GLASGOW, Theatre Royal (tel. 041/532.32.21) — Feb. 21: "Obello," National Theatre of Scotland, Chamber Orchestra, Raymond Leppard conductor, Feb. 22-28: Sadler's Wells Royal Ballet. Includes: Feb. 23-24: "The Taming of the Shrew," Feb. 25-26: "Papillon," Feb. 27-28: "Pamela," "Three Pictures" and "Elie Synopations."

## SINGAPORE

SINGAPORE, Conference Hall, Shenton Way (tel. 74.24.24) — To Feb. 22: Leonine Consort.  
 National Museum Art Gallery, Stamford Road — To Feb. 22: Exhibition of

## SPAIN

Through Feb.: "Delgado, Garcia Ochoa, Redonela," paintings.  
 Galeria Krester Dos (tel. 226.42.64) — Through Feb.: "Antonio Lorenzo," paintings.  
 Galeria Ravuela (tel. 275.31.46) — To March 3: "Guinovart, Le Parc, Mompou," paintings.  
 Galeria Theo and Galeria Celin (tel. 91/419.41.77) — Through Feb.: "Palazuelo," paintings and graphics.  
 Goya Vallecano (tel. 91/478.94.12) — To Feb. 27: "Angelica (en el Umbral del Cielo)," Teatro Jaller Zascandil.  
 Museo Espanol de Arte Contemporaneo (tel. 91/449.71.50) — Through Feb.: "The Viennese Secession Movement," an architecture exhibition.  
 Teatro Alcala Palace (tel. 402.62.89) — Feb. 25: Mimolo Sanlucar flamenco guitar.  
 Teatro Real (tel. 91/241.97.39) — Feb. 21-23: Spanish Radio-Television Orchestra, Enrique Garcia Asensio conductor, Uto Light violin (Bartok, Dvorak, De Falla).  
 Feb. 21-22: Spanish National Orchestra and Choir, Antoni Ros Marba conductor, Izhak Perlman violin (Brahms, Camo, Ravel).

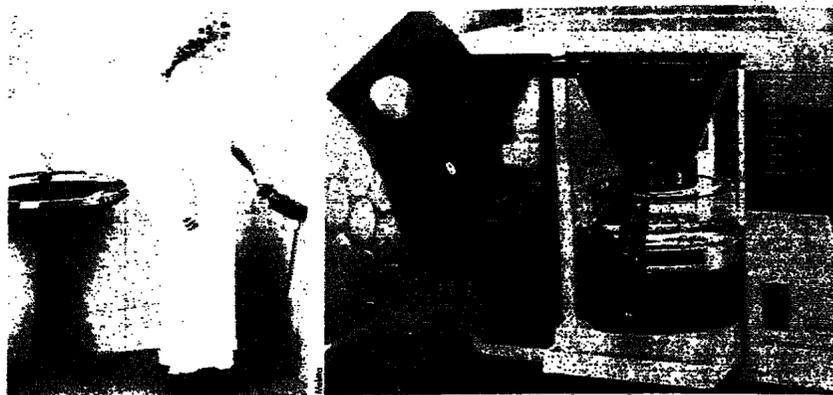
## SWITZERLAND

GENEVA, Le Cavesu — To March 7: "Haute Surveillance" (Genet).  
 Grand Casino — Feb. 28: Daniel Barenboim.  
 Salle Musica Antiqua — Feb. 27-28: Ensemble Arts Antiqua.  
 Victoria Hall — Feb. 25: Orchestra de la Suisse-Romande, Armin Jordan conductor, Jesse Norman soprano.  
 ZURICH, Kammertheater Stok (tel. 32.22.90) — Feb. 27-28 and March 1: "Damsel" (Beckett).  
 Opernhaus (tel. 251.69.22) — Feb. 21: "The Merry Widow," Feb. 27: "Tosca," Feb. 28: "Norma," Feb. 27: "Aida."  
 Tonhalle (tel. 201.15.80), Grosser Saal — Feb. 24-26: Tonhalle Orchestra, Hiroaki Iwaki conductor, Gidon Kremer violin (Milhaud, Dvorak).  
 Kleiner Saal — Feb. 22: Gabriel String Quartet (Tippett, Mozart).

## WEST GERMANY

BERLIN, To Feb. 24: Film Festival (tel. 030/263.42.50).  
 Deutsche Oper (tel. 341.44.49), Opera — Feb. 22 and 26: "The Marriage of Figaro," Karl Boehm conductor, Feb. 23 and 27: "Tosca."  
 Hausa Theater (tel. 391.44.60) — "Die Maus."  
 Hochschule der Kuenste — Feb. 21: Berlin Baroque Orchestra, Konrad Laute conductor, S. Behring guitar, M. U. Sem flute (Telemann, Vivaldi, Handel).  
 ICC (tel. 30381), Saal 2 — Feb. 22: Berlin Symphony Orchestra, Theodore Blomfield conductor, Goetz Berman violin (Brahms, Barber, Copland, Gershwin).  
 Kleines Theater (tel. 821.30.30) — "Lucrezia Borgia."  
 Metropol (tel. 852.40.80) — Feb. 22: Rock, etc.  
 Philharmonie (tel. 26.92.51) — Feb. 23: Stefan Askenase piano (Beethoven, Schumann, Debussy).  
 Feb. 28: Berlin Philharmonic, Herbert von Karajan conductor, Barbara Hendricks soprano (Mozart).  
 Theater des Westens (tel. 312.10.22) — "West Side Story."  
 COLOGNE, Feb. 22-24: International Men's Fashion Week (tel. 0221/82.11.12).  
 Josef-Haubrich-Kunsthalle — To March 29: "Jean Dubuffet," retrospective.  
 Museum Ludwig — To March 29: "Barnet Newman," exhibition.  
 DUESSELDORF, Stadtmuseum, Backenstrasse 7-9 — To March 8: "August Strindberg," exhibition dealing with his life as author, painter and photographer.

# New Gadgets for the Kitchen and Bath



From left: A scale with a memory; an "Aromacenter" with removal hotplate and storage compartments.

by Patricia Wells

COLOGNE, West Germany — Household gadgets fall into two categories: necessities and toys.  
 Naturally, it was the adult playthings that drew the most attention here last week at Domotex, the international housewares fair, where more than 3,000 companies from 39 nations came to display appliances, hardware and housewares.  
 Some came in the guise of energy savers, such as the new four-door refrigerator-freezer introduced by the Dutch firm Philips. The standard-size, traditionally styled "food conservation unit" features two freezer compartments and two refrigerator compartments, all with separate controls.

Since much energy is lost by the constant opening of doors, this model attempts to conserve electricity by allowing users to store frequently used items in one compartment, lesser used in others. It will be in stores soon, priced at 4,500 Deutsche marks, or about \$2,150.  
 For those who really want to know whether they've gained an ounce between lunch and dinner, the West German firm, Krups, has introduced a digital bathroom scale with a memory.  
 The Fitcontrol Memo, in the market soon at 150 Deutsche marks (about \$70), not only tells you what you weigh right now but, on command, will remind you how many kilos you were the last time you weighed in. In fact, there are seven different "memory buttons," which can be set for each day of the week or for each member of the family.

A year does not go by without attention in coffeemaking machines. The West German firm Melitta introduced a compact and neatly organized "Aroma" standard electric filter coffeemaker, a space for filter papers and grounds and a removable hot plate for brewed coffee warm. It will be in stores, priced at 185 Deutsche marks, \$88.  
 Other items attracting attention were new microwave ovens and electric showers (which are passed in the United States), a Swiss showering unit with four shower heads and a prototype combination freezer and water heater that captures excess heat from a freezer when used to warm water in a 7.5-gallon tank.

## OF SPECIAL INTEREST

### ROYAL BALLETS 50TH ANNIVERSARY

LONDON — The Royal Ballet celebrates its 50th anniversary May 5 with the first full evening of ballet at the Old Vic presented by Ninette de Valois' company, the Vic-Wells Ballet.  
 The Royal Ballet and Sadler's Wells Royal Ballet are to present a special six-week anniversary season at the Royal Opera House, with programs recalling the repertoire of the last 50 years. Sadler's Wells Royal Ballet will also present programs at Sadler's Wells Theatre in April that reflect the company's earlier

### days at Sadler's Wells Theatre.

The Royal Ballet opens its four-week season on April 30 with the World Premiere of "Isadora," the new two-act full-length ballet by Kenneth MacMillan, based on the life of Isadora Duncan. There are also performances of "Romeo and Juliet," "The Sleeping Beauty," "The Concert," "The Dream," "La Fin du jour," "The Firebird," "Hamlet," "A Month in the Country," "The Rite of Spring," "Scenes de ballet," "Symphonie Variations" and three performances of a surprise Anniversary program featuring both the Royal Ballet and Sadler's Wells Royal Ballet.

### French medals and coins and posters of contemporary designs from the George Pompidou Center in Paris. To Feb. 22: "The Children of this World," exhibition of photographs.

### MADRID, La Caixa (tel. 91/419.04.40) — Through March 7: "Jose de Creff," sculptures.

### Galerie La Kabala (91/225.87.81) —

## Farewell to Arms *Continued from page 7W*

the outer world and only one well-patrolled main road, it wasn't easy to escape.  
 Some succeeded in flitting from the gilded cage, cajoling clothes from girlfriends, guided by friendly Swiss over the high passes to Geneva. There boats could take them across the lake to France and, if they were lucky, to pass along Resistance escape lines for airlifting out. If they were unlucky, they ended up in German prison camps.

Adelboden remembers the visitors' attempts at skiing. Says Mr. Oester, a former ski instructor who now owns a ski equipment shop: "They would fling themselves down the slopes, absolutely without fear. We were the ones who trembled."  
 The airman tended to treat skis as if they were planes to hop on, take off and fly. Dressed in cumbersome gear — basically a uniform, with thick-knit sweaters tucked under and over pants tied up and buckled into flying boots — they hurtled down perpendicular hillsides yelling war cries and taking tumbles, piled onto toboggans and lunged downhill at face-freezing speed. "They liked skating, too," says Mr. Oester. "But that was mainly because they met a lot of girls on the ice."

Katje Oesterle from the jeweler's store was one of the girls on the ice and remembers making many friends. They all called her Katje, though I had always been Katharine, and it

stuck forever." Young women came up in droves from Bern and Zurich to dance with the American internees, all well supplied by the American government through the embassy in Bern with pocket money.  
 "Gasoline was very scarce then, so once the young ladies arrived on a Saturday they had to stay over till the next bus down on Monday morning," Mr. Oester says with a smile. "No one seemed to mind the inconvenience."

Not all Americans whose planes fell out of the sky made it to Adelboden. Fifty are buried in a cemetery at Munsingen, a village near Bern, where a sculpted memorial to the dead stands by the main road.  
 A happier memorial is the discreet plaque beside a pair of handsomely carved gates (sculpted by Willie Klopffenstein, former champion skier, now head of a state Woodcarving School) that stand beneath a wooden porch leading to Adelboden's village church.  
 It reads: "These gates were presented by interned American airmen and escaped prisoners of war of the British Commonwealth in memory of many pleasant months spent in Adelboden 1943-45."

Few notice the inscription now, but at the presentation ceremony the village turned out in force to cheer. And when the unexpected guests finally departed, crowds hemmed them

## American aviator meets Swiss



in, embracing, crying, shaking hands, farewells in fervent Swiss-American.  
 Today, the group of wool-capped tois gather by the same church gates to meet ski teachers and pet the tiny pony that the ski cart laden with their skis to the low slopes includes a few grandchildren of the men who presented that discreet plaque.

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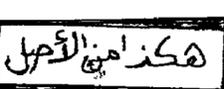
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# Art market

## The Destruction of Mankind's Cultural Ecology in the Eastern Mediterranean

by Souren Melikian

LONDON — Ecology may be fashionable, but the idea has yet to be applied to our common artistic heritage. The next generations will marvel someday at the damage caused in this century by the destruction of art and historical documents that once lay buried or were the prizes of the world.

The great disaster areas in the ancient world, worse than in its eastern half, started out with more than 100 glass, most of which clearly came from the world, under the heading "excavated miscellaneous" in its illustrations of the incalculable damage that affects our understanding of the world and its art.

A year does not go by in the West German from the standard electric filter and a removable coffee warmer, priced at 185 Dollars.

Other items attracting attention were new microwave ovens (which are passed in the United States with four shower heads and a combustion freezer and then use it to warm water).

from saying so. By the time such a piece reaches the saleroom it has often changed hands several times. Its identity gets lost. If the vendor holds it from some unofficial digger, he will hardly volunteer the information. So such objects are reduced in catalogs to an anonymous mixture labeled "ancient glass."

When it comes to dating, catalog entries are equally vague. The trefol jug was dated "circa third century" but may very well have been later by one, two or even three centuries (probably the latter), because no one today is in a position to submit evidence for accurate dating. It has been destroyed, blotted out forever, by those illicit digs that feed the market. The price in this case was £245, a lot for that kind of object, as prices stand today.

But this is peanuts if one views the object as cultural property and part of the world's heritage — as we do when regarding architectural monuments. One can't help thinking how glad any academic institution would pay the digger that small sum merely to leave the object alone to it could be excavated with its archaeological documentation — its historical signature — intact. Taken all together, the glass wares in that sale, if properly documented, would indeed have formed the basis for a sensational scholarly publication.

In it were three lots of immense archaeological value, beautifully shaped vases with rounded shoulders and short everted rims that had been found in their original metallic containers. These were described as lead but could just as well be pewter. The catalog gives no indication as to period or country of origin. Syria? Egypt? Iran? Very possibly the latter, but one just can't be sure. The catalog calls them "cinerary urns," perhaps because the vendor knew it for a fact from whoever dug them up.

That raises the tantalizing thought that the urns might have provided information concerning the burial customs and therefore the religious history of whichever part of the East they came from. The rare urns and containers were respectively sold for £425, £646 and £557 — again hardly justifying the loss to our knowledge.

The devastation, far from receding, has spread to new areas in recent years. One is Cyprus, where war conditions have left huge tracts of land open for looting. The market is currently swamped by finds identified as Cypriot, Mosaic panels, marble carvings and gold jewelry are traded privately.

What auction rooms get is the tip of the iceberg, mostly pottery. On Wednesday, three

lots included pieces of striking beauty. The best consisted of two trefol-lipped jugs and a small amphora with vertical fluting that, despite the chip broken off the base, is one of the most beautiful shapes I remember seeing in the last few years. But shapes, if undecorated and unglamorized by some magnificent patina, hold no appeal to the public. The three pieces, probably made in the fourth century B.C., sold together for £55.

The next day, there was more debris, this time from farther east. Some bits of pottery came from Neyshabur in eastern Iran, the largest metropolis of the Islamic Middle East in its heyday, around the 11th century A.D. and certainly one of the greatest centers of artistic and literary creation in the entire Middle East.

Some brief excavation work carried out by a Metropolitan Museum team before World War II scratched the surface in a somewhat amateurish way. The team withdrew in 1934 and plunderers took over for the next 30 years, digging up tens of thousands of pieces, all for the benefit of the market — and museums that acquired admirable pieces while ignoring the destruction. Today, the heritage of a city as important to the East as Florence is to the West has been wantonly scattered to the

winds. The loss is irreparable, no matter who is blamed — and that is all that the future will remember.

Similar destruction has gone on in Afghanistan, largely unnoticed because its culture and marvelous Islamic art are those of the eastern Iranian world. Its objects therefore sell as "eastern Iranian" art, which is culturally correct but erases the precise geographical provenance of the items.

When the plunder affects antiquities from its Buddhist period, these get mixed up with the art of neighboring Pakistan under the generic, often inaccurate heading "Gandhara." On Thursday, a striking stucco bas-relief which sold for £231 may well have come from the area of Jalalabad in eastern Afghanistan.

Most pathetic among the latest arrivals on the market are the objects d'art from Tibet: countless tankas (professional banners) from temples, ritual objects, small incense burners with a religious meaning to those who made them and preserved them in their monasteries. A majority are bought by interior decorators for very little money and often disappear in the ocean of trinkets and curios that adorn mantelpieces in busy drawing rooms.

On Thursday there were no tankas because they have been selling so badly of late. But a

small bronze figure representing a monk was knocked down at £72. It would be better off in its original setting, some lamasery in Tibet. A realist will argue that it might have been destroyed if it had remained in its home country.

"Today, the buried heritage of Neyshabur, once the largest metropolis of the Islamic Middle East, a city as important to the East as Florence was to the West, has been scattered to the winds — an irreparable loss."

now under foreign occupation. Possibly the ultimate result remains: Dispersal amounts to cultural destruction, not nearly so final and therefore so disastrous as physical annihilation, but still a loss to what might be called the cultural ecology of mankind.

### AUCTION SALES

**Entries for the sales of Fine Jewels, European Silver, Russian Works of Art, Objects of Virtu and Miniatures in Geneva, May 1981**

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### Galleries in Rome

ROME — The art that lasts the longest is that which is not explicit. It deals in felicitous turns of form and inexplicable turns of line generated by the artist's intuitive knowledge and drive. There are puzzles in it, it leaves space for mystery.

Graham Sutherland's small pastels and gouaches (at Galleria Gregory, piazza Rondanini 48 to March 15), of moth and grasshopper wing, foliage and sun, are personal and bewitching.

This English painter, who died last year, tended to be more literary than visual in his prints. Here the story is told to the eye, not the ear. His sparkling fables in peach pinks and grassy greens are ineffable, as if inhabited by little secrets.

Glass panes alive with glancing flashes of white against deep corners and straight bars of velvety blacks are the subject matter of Nona Hershey's latest etchings (Tyler School, Lungotevere avenida da Brescia 15, to March 31).

This young American is an unusual printmaker. On her plates, windows, shady rooms, flowing curtains, half touched by the sun, the wind and reflections, come forward and recede. This complex network signifies something intangible, the connection between space and light, in a most poetic manner.

Unlike so many printmakers today, Hershey does not allow herself to be overwhelmed by her medium but rigorously subjects technique to the purpose of her original vision. With a sure hand she builds her magical web of contrasts, leading us into her mysterious shadow-light universe.

— Edith Schloss

### Umbo, Pioneer of German Photography



Umbo's "Menjou en gros."

by David Galloway

DARMSTADT, West Germany — In the years before his death in 1980, Otto Umbo worked as cashier at Hannover's Kestner Gesellschaft.

When students visited the institute's exhibitions, he never asked for identity cards, since life had taught him how to recognize his true comrades. Few visitors realized that the modest, gentle old man (who argued he might as well be paid to read the morning paper here as at home) was one of the foremost pioneers of German photography.

Under the name "Umbo" he helped create the genre of photogramism, and in 1928 became a cofounder of DEPHOT, one of the world's first and most influential photo services. In 1929 Umbo was represented by nearly 40 works in the celebrated "Film und Foto" exhibition in Stuttgart, and the stunning range of his achievements as reporter, portraitist, ab-

stractionalist in the 1930s seemed to assure his place in the history of photography.

But in World War II Umbo's Berlin archive went up in flames, and it was only recently that a representative selection of his works could be viewed. Shortly after the war, painter Paul Citroen returned 50 early prints to Umbo and Cologne galleryist Rudolf Kicken eventually returned an equal number from American collections, principally from Julien Levy, who had featured Umbo in a show of surrealist painters and photographers in 1933.

Thus, in 1979, an Umbo retrospective was mounted in Hannover. It is this show that is now at the Darmstadt Kunsthalle and will continue from March 22 through May 17 at the Kaiser-Wilhelm Museum in Krefeld.

Despite its diversity of subjects, Umbo's work shows a recurrent fascination with acrobats, acrobats and clowns that reflects his own rebellious youth. At 14 he joined a club that undertook walking trips throughout Germany, and a few years later his own wanderlust became so great that he left Duesseldorf to travel, look, learn and support himself with a variety of odd jobs.

For a time he was apprenticed to a potter, then worked as a carpenter until he joined a traveling magic show that indelibly stamped his own artistic vision. Later, he would make a series of photographs of the drab and portly "Herr Wettsch" in his dressing room, carefully documenting his transformation into the beloved clown. "Bambule" knew as "Groek." His portraits, too, often have a theatrical quality, and his studies of mannequins seem to waken the figures out of their plaster sleep.

In 1921 Umbo made the journey to the Bauhaus in Weimar, where he studied with Gropius, Kandinsky and Klee. He concentrated on courses in design, composition and typography and worked part-time constructing

theater sets. He also began to contribute to animated films and to assemble photo-collages.

Collage, which helped Umbo grasp the abstract potential of the photograph, led eventually to experiments with double-exposure, portraits taken in dense, mottled shadow and in cracked mirrors. In 1935 he became the first German to work with the new fish-eye lens, borrowed from the local planetarium.

Startling as these photographs were in their time, today they are less arresting than the series of "Fantastic Streets" taken in 1928. These show everyday scenes from the windows of the DEPHOT offices, but they are surreal in mood, painterly in effect. Learning far out of the window, Umbo shot almost vertically in the bright, late-afternoon sun. Figures and objects below cast dense, most ancestral shadows, while the sources of the shadows seem reduced to pinpoints. The three images remaining from the group are sufficient to verify Umbo's unique creative imagination.

The February issue of the German magazine Art includes Umbo's last interview, in which he responded to the perennial question of whether photography is an art form with questions of its own: "Is painting art? Is drawing art? They can be. Oil paints are technological products, and pastels are produced in a factory. Basically, it makes little difference whether I compose a picture on a sheet of drawing paper or a sheet of light-sensitive paper. The result is all that matters." The results speak eloquently for themselves.

A 130-page catalog is available for 20 Deutsche marks plus postage from the Darmstadt Kunsthalle, the Kunstmuseum in Hannover or Galerie Rudolf Kicken, Albertus Str. 47-49, Cologne.

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### Pissarro, Pompeii and the Sax in Paris

by Michael Gibson

PARIS — The big exhibition set up to mark the 150th anniversary of Camille Pissarro's birth has come from England to the Grand Palais until April 27 (see review, IHT, Dec. 27, 1980).

A second and more intimate exhibition at the Centre Culturel du Marais (28 rue des Francs Bourgeois, Paris 3, to April 26) is devoted to Pissarro's drawings and correspondence. The 50 drawings and 196 documents (letters, photos, political periodicals) on loan from Oxford's Ashmolean Museum call for a leisurely visit, and benches are provided for those who wish to sit down and study the material.

This powerful personality of the Impressionist movement, this eminently French artist, in fact came from Saint Thomas, a small island of the West Indies that was then a Danish colony. He was born into a Jewish family that had moved there from Bordeaux six years earlier. His ultimate return to France was facilitated by the presence of relatives and prompted by his desire to study in Paris, which was, without a doubt, the great center of art.

The exhibition in the Marais has chosen to stress Pissarro's representations of rural life, his friendship with the major artists of his day and his political sympathies with the anarchist movement. An attempt is made to suggest the intellectual and political climate of the day, the dominant concern of the period being the appearance of labor as a rising political force.

Pissarro's drawings of peasant life are extremely simple and unheroic, in contrast, say, to Millet's sentimental and heroic figures. He pays practically no attention to the face, his interest being mainly taken by attitude and understated gesture.

During the same period, more or less, an ingenious, tenacious Belgian was inventing out-

landish musical instruments, meeting with violent opposition and periodically going bankrupt. His most celebrated invention was plagiarized by composers like Berlioz and Rossini and ultimately adopted by the inventors of a new music on the other side of the Atlantic: the saxophone.

The Belgian Cultural Center, 127 rue Saint Martin, Paris 3 (to March 15) has organized an intriguing show devoted to Adolph Sax (1814-1894) and the four new instrumental species he invented: the saxhorn, the Saxtromba, the saxmbo and the saxophone.

The merits of the show reside in the fact that it allows the visitor to discover the complexity of the instrument itself (the saxophone is composed of 230 separate parts), the immensity of the undertaking in respect to technique and labor (Sax's factory employed 200 workers) and, above all, the vicious resistance to innovation he encountered. Berlioz compared the tactics of Sax's enemies to those employed by the rivals of Benvenuto Cellini.

All of Sax's inventions (IHT, Jan. 22, 1981) are presented in the show, from the familiar instrument that jazz musicians simply call the "sax," to the convoluted, baroque and monumental items that now exist only in museums.

Good students at the Beaux-Arts in Paris have for some centuries been entitled to a temporary paradise of their own, the Villa Medici, where they are sent to discover the historical center of Western civilization and the all-transfiguring Italian light that visiting artists from colder countries have celebrated in their art and remembered with an imperishable nostalgia.

At about the time that Pissarro was coming to Paris and Sax was inventing his various instruments, a constant procession of architecture students was going from Paris to Rome and being taken down to Pompeii to study the ruins.

This has provided the substance of a small exhibition at the Beaux-Arts, (14 Rue Bonaparte, Paris 6, to March 22) devoted entirely to the extremely meticulous surveys and attempts at reconstruction made by these young people, copying fragments of frescoes (occasionally some extraordinarily dreary decorative details, sometimes a whole painted landscape), a fallen capital or one whole side of the Forum, one whole quarter of the town as it presumably stood before the cataclysm.

One should bear in mind that this is the work of architects, not artists. They were not intended to be works of art and imagination, but works of scholarship in which imaginative logic was required to play a role. The result is a sort of colossal portfolio, admirably done, that gives a very good idea of what a large Roman house or a luxury resort like Pompeii might have looked like before it was destroyed by acts of God or man. (The show goes on to the Institut Français in Naples from April 11 to June 13.)

### Christo Drawings, Lithos in Amsterdam

by Rona Dobson

AMSTERDAM — Amsterdam, city of canals and network of waterways with pale and placid surfaces, barely rippled by passing boats, must remind Christo of his own plastic carpet walkways. The first museum exhibition of Christo's work was in Holland; now the American Grafitti Gallery in Amsterdam has brought him back.

Packaged monument drawings, "Running Fence" reminders, photos, multiples in silk-screen and lithos make up the show. His big two-tier "Valley Curtain" pastel drawing glows like a forest fire. Appropriately for Holland, huge bunches of red, blood-orange tulips displayed nearby pick up the exact flame colors of the Curtain.

Christo's passion for wrapping edifices into neat — and not so neat — bundles is well illustrated. The Swiss cheerfully acceded to a wrap-up request and the Kunsthalle in Bern duly disappeared beneath vast sheets of plastic to become a swaddled hump looking very like a circus tent.

In the show, three project drawings flank the final photograph, a close companion of inspiration with realization. His wrapped Reichstag, however, never got beyond the project

drawing — despite a persuasive personal visit to Willy Brandt, then mayor of Berlin.

And Christo can be very persuasive. He believes absolutely in what he does, convinced that the fluid plastic, rumbled into haphazard creases and billowing softly above its holding cords, adds a new dimension to any building.

"Running Fence," the 24-mile-long sheet of plastic that cut through a wild California landscape; "Valley Curtain," a swath of vivid material that linked hilltops by veiling the valley in between, are entirely Christo phenomena. The excitement of launching and propelling

his ideas into shape was as much an art form to him as the final, short-lived result.

Stedelijk Museum Prints Curator Ad Petersen visited "Running Fence" in California and was instantly beguiled by its silvery beauty, snaking across the land. "When Christo's first European show of the 'Running Fence' project opened in Rotterdam," says Petersen, "a plane-load of the farmers whose land had carried it flew over on their own initiative for the preview."

"Christo" is at American Graffiti, Bernstraat 20, until Feb. 22.

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# Food/Wine

## Armagnac: Suddenly Chic After So Many Years



Hard at work on the grapes of Armagnac, from the film "Terre d'Armagnac."

### The Spirit

by Jon Winroth

**P**ARIS — Although it can cost as much as a bottle of wine, a glass of vintage armagnac is considered by many a must at the end of a fine restaurant dinner. Armagnac has come a long way. Ten years ago, it was looked down upon as a rustic Gascon cousin of elegant cognac. Yet it is its very earthy honesty that has now put armagnac above cognac among the cognoscenti.

Most cognac is produced by giant firms and exported. Half the armagnac made is sold in France, and it is largely the product of peasant growers and distillers, most of whom also raise other, to them, more important crops. The great diversity of armagnac is its charm and, unlike cognac (the departments of Charente and Charente-Maritime), where vintages have been banned in the blending interests of the big firms, vintages are still readily available in armagnac and stretch back as far as the last century.

This is also the moment to enjoy it, says Alain Dutournier of the Paris restaurant Au Trou Gascon. Within the next 10 years all the great old vintages are likely to have been drunk up in the current demand for armagnac. Dutournier knows what he's talking about. He's Gascon himself and his collection of 67 vintage armagnacs, all but two from grower-distillers, reaches back to the great year of 1893.

Nobody knows exactly when distilling began in Armagnac, but it was flourishing by the 17th century when shipping taxes on its white wines were levied by bulk and it paid to reduce the volume by distillation. Once armagnac arrived at various northern European destinations, notably the Netherlands, whence comes the word brandy, from *brandewijn* meaning burnt wine, water was at first added to reconstitute the wine. As the art of distilling improved, the water was left out and the brandy began to be appreciated for its own sake.

Thus far, the development of armagnac and cognac is parallel. But the two are very different. There are six areas within Cognac, the best of them being the Grande Champagne on very chalky soil. Armagnac lies mostly in the department of the Gers, with small parts in the

Landes and Lot-et-Garonne. It is divided into three areas, and the least good is the Haut-Armagnac on chalky soil. The best is the Bas-Armagnac on a former seabed of sand and clay. (The respective *haut* — upper — and *bas* — lower — are strictly geographical in meaning.) Between them lies an intermediate region of argilo-calcareous soil and moderate quality called the Tenarèze.

The *ne plus ultra* is the Grand Bas Armagnac consisting of a dozen communes in the northwest corner of the Bas-Armagnac. The name often appears on labels although it is not officially authorized by the regulations of the *appellation d'origine contrôlée*.

Cognac has a mild, seaboard climate. Armagnac has a more rugged inland climate.

Armagnac and cognac originally shared the same grape varieties, notably the *Piquepoul* or *Folle Blanche*, the *Colombard* and the *Saint-Emilion* or *Ugni Blanc*. Today, a lot of Bas-Armagnac is made from a hybrid called the *Baco 22A*, while most cognac comes from the hardy, high-yield *Ugni Blanc*.

But many small producers in Bas-Armagnac put out pure varietal brandies, especially of *Piquepoul*, but also of other main grape types. Thus not only are there a great number of producers, each making a certain amount of vintage armagnacs, but one can choose a particular variety within a given vintage from some producers.

And finally, the two brandies don't even use the same kind of still. Cognac uses the copper pot still in which the wine is double-distilled for greater fineness. Armagnac uses a still developed in the last century. The wine goes through only once, comes out at 110 to 120 proof instead of at 140 proof as in cognac, and allows more of the taste essences through.

The pot still is also authorized in Armagnac, but is only useful for very young and ordinary armagnacs of three years' age. It refines some of the roughness out of these, but removes the character out of better-quality Bas-Armagnac.

The raw white brandy is quite undrinkable until it has been aged in 400-liter casks made of local oak, the only wood that will do. Furthermore, the wood must come from century-old trees that are split, never sawn, which ruins the grain, and the staves must be aged in the open for five years. These casks are one of the most expensive parts of making armagnac, each one costing about \$350, and new brandy should begin its aging in new casks, although later aging is done in old ones.

As the brandy ages, it slowly loses its alcohol (one or two proof a year) and some water by evaporation. Some small producers and most big firms even cut it out at 80 proof by the addition of distilled water. Dutournier is dead against this practice, because he says it guts the armagnac, removing its follow-through taste in the mouth. He says it is better to drink a fine old armagnac at a natural 100 proof than a watered one at 80 and that it will not necessarily be more burning for its higher proof. He is quite right, as a comparative tasting showed.

A trick to tell if an armagnac has been watered: Shake the bottle vigorously until the liquid foams. If the foam holds a moment, the brandy has not been watered. If the foam collapses at once, it has. Or rub a little armagnac on the back of your hand. If the smell persists, the brandy is pure. If it fades away rapidly, it has been diluted.

Dutournier is also of the very reasonable opinion that very little goes a long way. Only a small amount should be poured into a small

to 20-year-old Bas-Armagnac, or 620 francs will buy you the cides: in the house — 1923.

In the Armagnac region, the man to see is Francis Darroze, route de Saint-Justin, 40120 Roquefort (in the Landes, not the cheese town); tel: 58-58-51-22. According to Dutournier, Darroze is the expert on armagnac and sells a wide variety of grower-distillers' produce there.

### The Cuisine

by Peter Graham

**A**UCH, France — Just as armagnac was, until some decades ago, a little-known cousin of cognac, so the cooking of Gascony, where armagnac is made, has only relatively recently risen to fame outside the southwest of France.

It is true that foie gras has long been featured on the finest tables. But, for instance,



Gascony's best: Chef Andre Daguin and staff at the Hotel de France in Auch.

article above, similarly distilled from low-grade wines). The French peasant in general is unwilling to let anything go to waste, but in Armagnac country that attitude is elevated to the status of a philosophy.

Take goose or duck: Every part of the bird is used in one way or another. The best cuts (breast and legs) become *magret* and *confit* (preserve), while the liver is either turned into foie gras (after the bird has been specially fattened by force-feeding) or sauteed, often with a fruit garnish.

The normally despised wing-tips go into *ragouts*, terrines or dishes such as *garbure*, a chunky meat and vegetable soup (or liquid stew) that is a meal in itself. The skin of the neck is transformed into a delicious kind of sausage after being stuffed with pickings of flesh from the carcass and perhaps a little foie gras.

Duck hearts are grilled on skewers. Duck brains, tongues and even tripe are used in various recipes: duck skin is turned into scrunchy cracklings (after being cut into strips and deep-fried), then folded into an omelet or added to soups and salads. And goose fat imparts its inimitable flavor not only to sauteed potatoes and a host of other savory dishes, but to cakes such as the local specialty called *parisis*.

A similarly utilitarian attitude can be seen in the old Gascon proverb "Mes las fleurs au casque e hen troupe, mens qu'ey boune la soupe" (the gist of which is: "The quality of a household's food decreases in inverse proportion to the amount of space devoted to flowers outside in the garden").

Outside the farmyard and kitchen garden, anything that moves is fair game, from woodcock, pigeon, wild duck, hares and rabbits to *perit gris* (a small variety of edible snail). Capes grow wild in many parts of France, but nowhere are they hunted with such dedication as in the southwest.

Not surprisingly in an area that has its hunting and horticultural priorities right, good restaurants lie very thick on the ground, and you'll seldom be disappointed when taking *point*. The finest of them all is, without any doubt, Daguin's Hotel de France in Auch (place de la Liberation; tel. 62/05.00.44).

Unusually for a restaurant of its class (two stars in the Michelin guide) the menu reads like a canon of local tradition, combining the everyday with the sumptuous. It features *garbure*, a lentil soup with cracklings, a *cassoulet* made with young fava beans (which Daguin thinks were used in the dish before the now standard haricots were introduced from Amer-

ica), and the full range of Gascon wild and game specialties.

But Daguin combines his fierce passion with a way-out inventiveness — adding some local ingredients. He prepares gas in well over a dozen ways (cooked in a custard marrow, with Sauternes, with *rousselle* — in some of them).

And two of his dishes have some classic examples of how to marry incompatible ingredients: a *gratin magret fume* (a gratin of *magret* de coquilles Saint Jacques, with gas). The other daring, and variations are too numerous to list (some of them).

Partly because Daguin believes in the philosophy of thrift in the kitchen, he never throws any part of a bird away, he claims. "We even use for broasting," he is able to offer for an unbeatable price: in the evening an a-la-carte meal will cost about \$35, and there are two set menus, and 160 francs. In the hotel's bar, excellent *plat de jour* (5 francs and 40 francs) are served through midnight. Rooms in the 150 francs and are very well appointed.

Needless to say, Daguin, whose well-met manner conceals an intelligence, is an armagnac buff who is better than to discuss the respective merits of this or that year, vine variety and production. He will also provide other good restaurants serving Gascon within a radius of 60 miles of Auch.

If you're unfortunate enough not to get as far south as Gascony, the classical dishes of the southwest — sausage, sauteed duck-liver, duck *à la fin*, *magret*, caper and so on) can be found at Le Cyran, a hotel-restaurant in about 95 miles to the north of Auch, or young Jean-Paul Turon is fast making for himself (2 boulevard Montaigne, 53/57.02.76; closed Monday).

And if there's no time to leave Paris do not despair, as two excellent restaurants for the comprehensive range of Gascon — and Armagnac. They are: *Kaynacos* "Le Repaire de Cartouche" (18 bis Filles-du-Calvaire, Paris 11; tel. 700 closed Saturday lunchtime and Sunday) and the Alain Dutournier's Le Trou Gascon (Taine, Paris 12; tel. 344.34.26; closed on Sunday).



The vineyards of Armagnac.



An expert admires the view.

snifter so that it can be easily warmed in the hand — never over a candle flame — to release the aromas gently.

You will find an astonishing variety. The most common and obvious in a good Bas-Armagnac are prunes and vanilla but also violets, liquorice, almonds, heliotrope, pepper, hawthorns, truffles, quince and then some. There's something for everyone if you put your mind — and your wallet — to it.

Dutournier's restaurant, Au Trou Gascon, is a good place for one or more glasses of outstanding Bas-Armagnac. You will also find an outstanding collection of growers' armagnacs at Edouard Charles, a shop at 38 rue de Vaugirard, Paris 6; tel: 354.00.85. The owner, Edouard Charles Bourreau, modestly bills it as "the biggest selection in the world of producers' armagnacs," and in fact he does have about 60, as well as a good variety of growers' wines, in his 17th-century cellars. For 100 to 150 francs you can pick from a number of 15-

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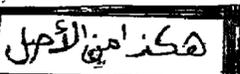
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**BUSINESS NEWS BRIEFS**

**to Assist in Marketing U.K. Teletext**

WASHINGTON — Logica, a British computer firm, has joined the consortium in launching a joint venture to market that country's videotext systems in the United States, company officials said.

The generic term for a procedure by which a TV station can be used to transmit videotext information, embedded in the normal TV signal, for a specially equipped set. Videotext involves the same technologies as a cable or telephone hookup that provides a two-way communication.

**Roche Says Research Costs Force Layoffs**

PARIS — Scaring research costs are causing F. Hoffmann-La Roche to restructure its activities and begin layoffs, according to general manager Albert Hoffmann.

**Intel Unveils New Computer Chip**

SANTA CLARA, Calif. — Intel Corp. has unveiled a tiny new computer chip that it says is only one-tenth the size of the 450,000-transistor chip it has been building into its microprocessors.

**Memorex in Supply Venture With Dainippon**

SANTA CLARA, Calif. — Memorex said it has formed a joint venture with Dainippon Ink & Chemicals to produce office-machine supplies.

**Time-Life Agrees to Acquire Time-Life Subsidiary**

LOS ANGELES — Twentieth Century-Fox Film Corp. has agreed to acquire the television and motion picture production and distribution divisions of Time-Life Films, a wholly owned subsidiary of Time-Life Inc.

**Production of Nylon Yarn**

PARIS — Courtauld said Friday that it plans to cease production of nylon yarn, closing plants at Aintree, England, and Fergus, Northern Ireland, which employ 1,900 workers.

**Intel in Integrated Circuits Venture**

MATRA, the French missile and sophisticated electronics manufacturer, has agreed in principle with Intel Corp. of Santa Clara, Calif., to develop an integrated circuit used in the computer, microprocessor and auto industries.

**Portugal Plans to Allow Private Banks**

LISBON — The Portuguese government has approved a legislative package to allow private banks to open private banks, a move that would allow Portuguese banks to compete with the state-owned banks.

**Company Reports**

Company	1980 Revenue	1979 Revenue	1980 Profits	1979 Profits
Canada				
Ford Motor	1,700	1,600	164	164
4th Quarter	420	400	40	40
Year	6,400	5,700	700	600
Per Share	49.8	40.0	5.4	4.7
Loss	1.21			
McMillan Bloedel	1,900	1,800	180	180
4th Quarter	475	450	45	45
Year	7,400	6,800	720	650
Per Share	11.2	10.0	1.1	1.0
Loss	5.0	2.20		
Japan				
Canon	1,900	1,800	180	180
4th Quarter	475	450	45	45
Year	7,400	6,800	720	650
Per Share	11.2	10.0	1.1	1.0
Loss	5.0	2.20		
United States				
American Motors	1,900	1,800	180	180
4th Quarter	475	450	45	45
Year	7,400	6,800	720	650
Per Share	11.2	10.0	1.1	1.0
Loss	5.0	2.20		
Texas Utilities	1,900	1,800	180	180
4th Quarter	475	450	45	45
Year	7,400	6,800	720	650
Per Share	11.2	10.0	1.1	1.0
Loss	5.0	2.20		

**U.S. Snubs World Bank Oil Agency**

WASHINGTON — The United States has notified the World Bank that it will not participate in a proposed new energy lending agency aimed at increasing oil production in developing countries.

The project, supported by major oil exporting countries, such as Saudi Arabia, and most industrial countries, was proposed last year by Robert McNamara, president of the World Bank, as a way of helping developing countries to find domestic energy sources and to reduce the oil imports that have put many deeply in debt.

In a reversal of U.S. policy under the Carter Administration, the United States executive director, Coler King, informed the World Bank's executive board last week that the Reagan administration "would neither support the creation of new participants in the proposed energy affiliate."

A U.S. note circulated to board members said the Reagan administration could not approve a multilateral lending institution action that borrowed from private capital markets to make long-term loans to governments of developing countries for energy development.

"No inference should be drawn from this regarding the eventual United States position on the proposed expansion of World Bank energy lending," the note added.

**Other Lending Hurt**

An executive director from a developing country said the refusal of the United States to support the energy agency meant that the World Bank would have to reduce lending in such priority areas as agriculture, health, and education, to increase lending for energy.

An informal committee of World Bank members, including the United States, Japan, West Germany, France, Britain, Brazil, India, Nigeria, Saudi Arabia and Kuwait, have studied plans for an energy facility with about \$10 billion in capital, of which about 10 percent would be paid in cash.

With this capital, the energy facility would have borrowed in U.S. European and Arab capital markets, providing more than \$30 billion in new financing for energy projects, according to a World Bank management source.

The Reagan administration's reduction of U.S. contributions to multilateral development banks, as part of a budget-cutting program, was seen as the major reason for the refusal to participate in the new energy facility.

**Belgians Defy Dutch, Plan Quotas on Japanese Autos**

BRUSSELS — Economic Affairs Minister Willy Claes has announced that Belgium will curb Japanese car imports even if the Netherlands — a major economic partner — remains unwilling to go along with such a quota system.

"I have a different opinion of cooperation in the context of the Benelux," Mr. Claes said. "Even if the Netherlands will go ahead and limit the importation of Japanese cars."

The Benelux is an economic union of Belgium, the Netherlands — which has so far rejected quotas for ideological reasons — and Luxembourg.

Mr. Claes did not say when his government would institute quotas on imports or what the annual figure would be. He said Japanese cars currently make up 25 percent of the entire car market of the Benelux nations compared to only 3 percent in France and 10 percent in West Germany. Italy allows only 2,200 Japanese cars imported annually, Mr. Claes said.

Belgium has been particularly hard hit by the surge of Japanese car imports in Europe: there are six European and American automakers in Belgium directly employing almost 60,000 workers. In the past year, thousands of these workers have been laid off due to declining sales.

**EEC Text Delivered**

TOKYO (Reuters) — The European Economic Community delivered to Japan Friday the text of a declaration, issued earlier this week by EEC foreign ministers, in which serious concern was expressed over mounting trade problems with Japan.

The ministers, representing the 10 EEC member states and the representative of the EEC's Executive Commission, gave the text to Foreign Minister Masuyoshi Ito at a meeting here.

The ministers decided on Tuesday to monitor Japan's exports of cars, color televisions and machine tools to the Community more closely, Japanese officials have said. Tokyo plans to seek assurances from the EEC that Japanese goods will continue to flow into its member countries despite the statistical monitoring order.

**U.K. Investors Looking to Japan**

LONDON — British investment fund managers are seeking shares of high technology Japanese companies, having seen the glow of U.S. and British financial and energy stocks dimmed due to the tough economic problems in most Western nations.

Fund managers say that high on their shopping lists are shares of Japanese companies involved in the video, computer and office-equipment sectors. They believe these areas offer good potential for expansion and profit by Japanese companies.

Many managers have indicated that funds for the new regions of investment generally weren't being shifted from other areas, but represented "new money" in search of investment. But one fund manager at Hambros admitted that a substantial amount of funds had been transferred from investments in the now-unattractive West German markets into Japanese shares.

Some fund managers find the Singapore and Hong Kong bourses also offer good opportunities.

**Switching 'New Money'**

At Britania Trust Management, which handles about £450 million of funds primarily for insurance companies, one manager estimated that the firm invests about £5 million of "new money" in Far Eastern markets every six months.

He described the general investment pattern by Britania as one of "aggressive switching" between markets in Hong Kong, Singapore and Japan. "We simply go after the best profits on a short-term basis and what may have profited from property investment in Hong Kong one day will be switched to computer shares in Japan the next."

The manager at Hambros said that "although the Japanese aren't the only producers of products like video (video recorders) and computers, they have a good head start. And with their production techniques and mass markets they can ensure that they maintain the lead."

In summing up the whole trend that other managers confirmed, he said "we are simply bullish on Japan."

**NYSE Prices Up Slightly In Climate of Uncertainty**

NEW YORK — The New York Stock Exchange largely ignored further signs that interest rates are declining as prices ended mixed in moderate trading although semiconductor shares were weak.

Another major bank cut its prime rate and the Federal Reserve indicated a willingness to let short-term rates ease.

The Dow Jones industrial average rose 2.73 points to close at 936.09 Friday but declines led advances three to two on turnover of 42 million shares, little changed from Thursday's 41.63 million. The Dow index had fallen 13.74 points Thursday.

The Federal Reserve allowed the federal funds rate to drop about two percentage points from the lowest level it would tolerate about two weeks ago. Dealers said the action confirmed earlier expectations the Fed would tolerate an easing of rates.

In Chicago, interest rate futures closed higher for the fourth session in a row. Traders said a strong chart picture, lower Fed funds rate and expectations of a decline in money supply kept futures higher.

After the market closed, the Fed reported that the U.S. narrowly defined money supply M-1A fell \$1.3 billion to a seasonally adjusted \$367.7 billion in the week to Feb. 11. Last week's figure was revised to \$367 billion from \$366.9 billion.

The broader money supply M-1B aggregate rose \$1 billion to \$416 billion.

Over the past four weeks, M-1A averaged \$367.6 billion compared with \$380.1 billion a week earlier and stood 20.9 percent below that for the preceding 13 weeks.

M-1B averaged \$415.2 billion over the past four weeks against \$413.4 billion a week earlier and was 1.1 percent above that for the preceding quarter.

Analysts attributed a slight firming of stock prices late in the day to speculation by some traders short interest figures due after the close would give buy signal. However, with so many other uncertainties, the speculation failed to draw a following.

However, they said with President Reagan's economic program of tax cuts and spending reductions likely to be tied up in Congress for several months, investors were selling stock and buying short-term debt issues.

The New York Stock Exchange said short interest fell more than two million shares. However, because of the low average daily volume recently, analysts said the figure was mildly bullish. But they said most investors are on the sidelines.

Larry Wachtel of Bache Halsey Stearns, Shields, citing the \$2.4-billion jump in money market fund assets in the week ended Wednesday, said, "It's obvious that the bulk of the operators are parking their money in short-term areas."

The dollar closed here at 2.0850 DM, down six pennings from Thursday and far below 2.2515 DM Monday. The dollar also fell sharply against other European currencies.

Frankfurt prices fell sharply, but because no fixed rate was attached to the special facility banks would have to become more cautious about their lending.

In London, trading was erratic, particularly in the afternoon. The dollar closed at 2.1050 DM after ranging between below 2.08 and above 2.12. The pound closed at \$2.3065 after closing Thursday at \$2.2830.

Eurodollar deposit rates continued to fall, with three months closing around 16 1/2 percent against 17 percent Thursday.

Gold fell to \$506.50-50 from a higher opening, managing to remain above Thursday's close of \$504.

**Ford's Loss Sets U.S. Industry Record**

DETROIT — Ford Motor's \$1.5-billion loss last year was the greatest annual loss in U.S. corporate history, surpassing the \$1.1-billion loss reported by the Chrysler for 1979.

Although Ford's hold on the corporate loss record is expected to last only until Chrysler reports its 1980 results, a loss of this magnitude, even for a company which had worldwide sales of \$37 billion last year, limits its ability to develop the smaller, more fuel-efficient automobiles that have gained public acceptance.

Harvey Heinebach, an automotive industry analyst with Merrill Lynch, said the financial drain is the reason that Ford has been negotiating with Japanese and European automakers to buy components and jointly produce new model cars. "I think Ford recognizes that the situation has changed, and it is tailoring its strategy to the new realities," he said.

However, he said the company had an important asset that its rival Chrysler, which is now dependent on federally guaranteed loans, did not possess. "Ford has good, strong overseas operations that will prevent them from becoming another Chrysler," he said. "Even though they are in a cyclical downturn right now, Ford is a low-cost producer in Europe and will make money in the long run."

This is the first time Ford has had a profit since the Ford family ended its private ownership in 1956. Ford officials said the only full-year loss the company ever recorded in its modern history was in 1946, when it lost \$8 million. Ford earned \$1.2 billion in 1979.

Last year clearly represented a low point for the once immensely profitable U.S. automobile industry.

General Motors reported a loss of \$763 million earlier this month — its first since 1921 — and American Motors Corp. reported Friday that it lost for the year a company record of \$197.5 million after a 1979 profit of \$70.6 million.

Chrysler has estimated its loss for the year will total \$1.8 billion. As recently as 1978, General Motors alone earned \$3.5 billion.

Ford said it lost \$316 million in the final three months of the year, in contrast to GM, which managed a \$62-million profit in the period.

Despite the losses, Ford said its financial reserves had prevented any "basic damage to its operations or a reduction in the scope of its plans for future products." The company said it spent \$2.8 billion worldwide for tools and facilities to produce new vehicles and said capital outlays would increase to \$3.3 billion this year.

Ford attributed the loss, announced Thursday, to "the economic recession in the United States, record-high interest rates and Japanese encroachment into the United States market."

Ford said its total vehicle sales in the United States were down 33 percent for the year and down 16 percent in other countries. Altogether, U.S. companies sold 6.6 million cars in the United States last year, the worst sales year since 1961. Japanese automakers, meanwhile, had a banner year, capturing more than 25 percent of the U.S. market.

Earlier this week both Ford and GM announced cash rebate programs to stimulate lagging sales. All U.S. automobile manufacturers, with the exception of Volkswagen, are now offering financial incentives to car buyers.

Ford's newest U.S. products, sporty, two-seat versions of its Ford Escort-Mercury Lynx front-wheel-drive subcompact cars, are due to go on sale in late April.

**'Cooperation' Studied by Swiss Watch Groups**

GENEVA — The two largest Swiss watchmaking groups announced on Friday they are examining "all possibilities of a meaningful cooperation," raising speculation that they might merge toward a merger in the face of increasing competition from Asia and the United States.

The announcement was made jointly by the boards of the Neuchâtel-based Asag group and the smaller SSIH group of Geneva which together account for almost two-thirds of the industry's combined sales, which in 1979 totaled more than 3 billion Swiss francs (\$1.6 billion).

Asag, whose main brands include Omega and Tissot and whose group sales 1979 totaled \$612 million, has been the healthier of the two groups, but still had a participant, several years ago.

Standard, the operator, and British Gas Corp. each have 25.77 percent interests. Mobil holds 20 percent and Texas Eastern at 10.38 percent.

**OPEC Ministers Meet in Geneva**

GENEVA — Oil ministers from six members of the Organization of Petroleum Exporting Countries met secretly and informally here to discuss prices, production levels and other issues.

The two-day talks ended Friday afternoon without any formal statement made by the ministers — who represented Saudi Arabia, Venezuela, Nigeria, Indonesia, Kuwait and Algeria — although sources reported that a slight increase in the price of Saudi crude would be the most likely result of the meeting.

However, after the meeting Saudi Oil Minister Sheikh Ahmed Zaki Yamani said his country did not have any immediate plans for changes in pricing or production.

Foreign exchange dealers said West German interest rates rose sharply in trading unsettled after the Bundesbank on Thursday suspended its normal Lombard lending arrangement and authorized a special Lombard facility with an interest rate that can be changed daily.

The dollar closed here at 2.0850 DM, down six pennings from Thursday and far below 2.2515 DM Monday. The dollar also fell sharply against other European currencies.

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Gold fell to \$506.50-50 from a higher opening, managing to remain above Thursday's close of \$504.

**Dollar Falls In Europe**

FRANKFURT — The dollar continued to fall against the Deutsche Mark Friday, as West German financial markets reacted nervously to higher interest rates engineered by the Bundesbank and signs that the United States might ease credit.

Foreign exchange dealers said West German interest rates rose sharply in trading unsettled after the Bundesbank on Thursday suspended its normal Lombard lending arrangement and authorized a special Lombard facility with an interest rate that can be changed daily.

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**Standard Reports North Sea Find**

LONDON — Standard Oil (Indiana) said Friday that oil tested at its North Sea well 30/128-2 about 175 miles southeast of Aberdeen flowed at a daily rate of 6,750 barrels of light crude. The gas-to-oil ratio was 2,600 cubic feet per barrel.

Further drilling is needed to assess the area's commercial significance, a company spokesman said. He said an initial well was drilled on the block by Gulf Oil, no longer a participant, several years ago.

Standard, the operator, and British Gas Corp. each have 25.77 percent interests. Mobil holds 20 percent and Texas Eastern at 10.38 percent.

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**Portugal Plans to Allow Private Banks**

LISBON — The Portuguese government has approved a legislative package to allow private banks to open private banks, a move that would allow Portuguese banks to compete with the state-owned banks.

The previous government made attempts to open private banks, but they were rejected by the constitutional guardian, the Council of the Revolution.

Portugal's private banks, of which three were foreign, were nationalized in 1975.

Official sources said once the package has been approved in Parliament — necessary for the Democratic Alliance has a comfortable majority — it will be signed by President Antonio de Oliveira Guterres for promulgation. Premier Francisco Pinto Balsemão said last month that if the package is approved, the strike would end.

**Qantas Strike Near End**

SYDNEY — A strike by ground staff and stewards of the Australian airline Qantas will end Sunday after a trade union leader said he had reached an agreement with the airline's Commission. Qantas said the strike stranded 8,600 passengers around the world and disrupted travel plans of 50,000.

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**COMPANY REPORTS**

Revenue, Profits in Millions. In local currencies, unless otherwise indicated

Company	1980 Revenue	1979 Revenue	1980 Profits	1979 Profits
Canada				
Ford Motor	1,700	1,600	164	164
4th Quarter	420	400	40	40
Year	6,400	5,700	700	600
Per Share	49.8	40.0	5.4	4.7
Loss	1.21			
McMillan Bloedel	1,900	1,800	180	180
4th Quarter	475	450	45	45
Year	7,400	6,800	720	650
Per Share	11.2	10.0	1.1	1.0
Loss	5.0	2.20		
Japan				
Canon	1,900	1,800	180	180
4th Quarter	475	450	45	45
Year	7,400	6,800	720	650
Per Share	11.2	10.0	1.1	1.0
Loss	5.0	2.20		
United States				
American Motors	1,900	1,800	180	180
4th Quarter	475	450	45	45
Year	7,400	6,800	720	650
Per Share	11.2	10.0	1.1	1.0
Loss	5.0	2.20		
Texas Utilities	1,900	1,800	180	180
4th Quarter	475	450	45	45
Year	7,400	6,800	720	650
Per Share	11.2	10.0	1.1	1.0
Loss	5.0	2.20		

**CURRENCY RATES**

Interbank exchange rates for February 20, 1981, excluding bank service charges

City	Unit	Rate
Amsterdam	100 guilder	2.20
London	100 pounds	2.30
New York	100 dollars	2.10
Paris	100 francs	6.55
Switzerland	100 francs	2.00
Japan	100 yen	360
Australia	100 dollars	1.50
Canada	100 dollars	1.30
South Africa	100 rand	1.50
India	100 rupees	150
Malaysia	100 ringgits	2.00
Philippines	100 pesos	50
Singapore	100	

Eurocurrency Interest Rates

Table with columns for currency (D-Mark, Swiss, French), term (1M, 3M, 6M, 1Y), and rate.

Selected Over-the-Counter

Table of closing prices for various securities on February 20, 1981, including AEL, AVAM, and others.

European Stock Markets

February 20, 1981 (Closing prices in local currencies)

Amsterdam

Table of stock prices in Amsterdam, including ACI, AEG, and others.

Paris

Table of stock prices in Paris, including Air Liquide, Alcatel, and others.

London

Table of stock prices in London, including Allied Brew, Anglo-Am, and others.

Brussels

Table of stock prices in Brussels, including AEG, Alcatel, and others.

Frankfurt

Table of stock prices in Frankfurt, including AEG, Alcatel, and others.

Zurich

Table of stock prices in Zurich, including Alcatel, and others.

Milan

Table of stock prices in Milan, including ANIC, and others.

Market Summary

NYSE Most Actives

Table of NYSE most active stocks, including American Express, and others.

Dow Jones Averages

Table of Dow Jones averages, including Industrial, Composite, and others.

Dow Jones Bond Averages

Table of Dow Jones bond averages, including 20 Bonds, and others.

Standard & Poors

Table of Standard & Poors averages, including Composite, and others.

NYSE Index

Table of NYSE index, including Composite, and others.

Odd-Lot Trading in N.Y.

Table of odd-lot trading in N.Y., including February 19, and others.

American Most Actives

Table of American most active stocks, including American Express, and others.

AMEX Index

Table of AMEX index, including High, Low, and others.

Jobbers in London Moving to Fill Gap In Market Making Left by U.S. Brokers

By Rich Miller. LONDON — British jobbers on the floor of the London Stock Exchange have taken the first, small steps toward possibly replacing U.S. brokerage houses as the leading London market makers in North American securities, jobber and brokerage sources say.

While the number of U.S. firms willing to quote prices for North American shares is declining, the number of jobbers dealing in such issues is rising, the sources said.

Two stock exchange jobbers now trade in North American equities — Akroyd and Smithers, and Wedd Durlacher Mordaunt. A third, Bisgood Bishop, saying the market has great potential, is due to start trading in selected issues next month.

Only one U.S. firm, Bache Group, aggressively makes markets in North American shares in London before the overseas openings, brokerage house sources said.

Many are traded on a London settlement basis, which allows the investor as much as three weeks to pay for the shares, jobbers said. The New York Stock Exchange requires payment within five business days.

Volume in such issues has fallen this year, however, as the interest in oil and gas issues has cooled, jobbers said.

Bache's John Purcell said his company hopes to be able to compete with jobbers offering stock on a London settlement basis, provided it can do so within the limits of U.S. Securities and Exchange Commission regulations on the extension of credit.

Not So Eager. Other brokerage houses are not so eager. Oppenheimer and Co.'s Norman Lawrence said the business of making markets is one of high risk, high volume and marginal returns.

Mr. Lawrence, who was one of the major market makers in London before joining Oppenheimer, said he used to handle as many as 200,000 to 250,000 shares a day before New York opened.

Dean Witter Reynolds, which is gaining importance in the institutional block trading market in New York, is not committing capital to making markets in London now, said Gary Kiesch, president of Dean Witter Reynolds.

While he conceded that action may be developing, he would be prudent to comment on the likelihood that his firm's so-called "two-way" business exists. Two years ago, U.S. brokers could hope to gain business by making markets because of changes in U.S. firms' decisions to trade in London, he said.

But Mr. Lawrence said he is not surprised if one or two U.S. firms decided to trade in London, since so many have dropped out of the business. Burns Fry, which withdrew from the market about a year ago when it lost its top salesman, Bache, is gradually returning to the market, he said.

European salesmen, he said, are gradually returning to the market in shares traded in the New York and London exchanges and will be active in a few weeks. Some time after that, he hopes Burns Fry will return to the market, in actively traded securities.

Import Quota Backed by U.S. Treasury. U.S. Treasury Secretary Donald Regan said Friday that he would recommend limits on imports in a U.S. anti-inflation package that would include contract manufacturing and other measures.

Mr. Lewis, who has been in the Middle East for several years, believes U.S. imports of cars are too high and that a restriction could figure in the government's anti-inflation package. He said that from import limits, companies and the industry must "bring something back," possibly in the form of investment or other benefits.

INTERNATIONAL EXECUTIVE OPPORTUNITIES

EURO ACTION-ACORD

PROJECT CO-ORDINATOR FOR UGANDA

Summary: EA-A is launching a large program of technical assistance in the fields of agriculture, rural water and health in the Acholi Districts of Northern Uganda. The co-ordinator will work in close co-operation with district level Government personnel and the cooperative movement in Acholi. He will have overall responsibility for the Project Office and all related administration duties.

Station: Gulu, Northern Uganda.

Duration: 2 years with possible extension.

COUNTRY PROGRAM CO-ORDINATOR FOR SUDAN

Summary: EA-A's eight years experience in the Sudan has included projects ranging from vocational and community development training centers to working with both refugee and nomadic groups. With increasing work being undertaken in the North there is now the need for a full-time representative to be based in Khartoum. He/she will take overall responsibility for all levels of program coordination as well as become involved in the design of new areas of involvement.

Station: Khartoum, Northern Sudan (with responsibility for Southern Sudan).

Duration: 2 years with possible extension.

PROGRAM DESIGNER/LIAISON OFFICER FOR SOMALIA

Summary: As a follow-on to initial investigations, EA-A now wishes to prepare a functional long-term program of assistance to both refugee and indigenous groups in Somalia and requires a full-time design person to be based in Somalia.

Languages: English, Somali (Arabic useful).

Duration: 8-12 months.

Qualifications for all above posts: Considerable experience in programming, particularly at village level, strong administrative abilities and interpersonal skills. Minimum five years Third World experience. Pragmatism and commitment essential.

Deadline: Immediate for all above posts.

Remuneration: Commensurate with qualifications and experience.

Contact: Neil Walton, EURO ACTION-ACORD, Parnell House, 25 Wilton Road, London, SW1V 1JS.

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We expect this man to have a good administrative education/experience knowledge of occidental customs and habits and a must.

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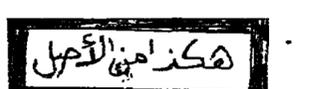
Director of Sales

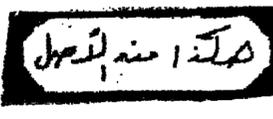
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Director of Personnel, International Division, HOLIDAY INNS, 52 Mount St, London W1, England.





AMEX Nationwide Trading Closing Prices Feb. 20

Tables include the nationwide prices up to the closing on Wall Street.

Main table containing AMEX Nationwide Trading Closing Prices for various stocks and commodities. Includes columns for stock names, prices, and changes.

Chicago Futures

Table of Chicago Futures prices for February 20, 1981, including contracts for wheat, corn, soybeans, and other commodities.

U.S. COMMODITY PRICES

Table of U.S. Commodity Prices for February 20, 1981, listing prices for various agricultural and industrial commodities.

New York Futures

Table of New York Futures prices for February 20, 1981, including contracts for gold, silver, and other metals.

Floating Rate Notes

Table of Floating Rate Notes with columns for bank names, note descriptions, and interest rates.

Cash Prices

Table of Cash Prices for various commodities and currencies.

International Monetary Market

Table of International Monetary Market data, including exchange rates and interest rates for various countries.

Commodity Indexes

Table of Commodity Indexes for February 20, 1981.

Dividends

Table of Dividends for various companies, listing dividend amounts and dates.

London Metals Market

Table of London Metals Market prices for February 20, 1981, including prices for gold, silver, and copper.

London Commodities

Table of London Commodities prices for February 20, 1981, including prices for various agricultural products.

Friday's New Highs and Lows

Table of Friday's New Highs and Lows for various stocks and commodities.

Tokyo Exchange

Table of Tokyo Exchange prices for February 20, 1981, including prices for Japanese stocks and currencies.

Paris Commodities

Table of Paris Commodities prices for February 20, 1981, including prices for various commodities.

Danish Shipowner

Arrested in Britain - The Associated Press. LONDON - Fugitive Danish shipowner Ole Lauritzen faces extradition proceedings in London on a fraud charge involving more than \$9 million, Scotland Yard said Friday.

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